

PAUL SIMON ANTHOLOGY

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ACE IN THE HOLE

WORDS AND MUSIC BY PAUL SIMON

Brightly

A7 Bm A7 Bm A7

Bm A7 Bm A7

A7 Bm A7 Bm A7

Some peo-ple say Je - sus, that's the ace in the hole. —
 Two hun - dred dol-lars, that's my ace in the hole. —
 Once I was cra - zy, and my ace in the hole was that I
 Some peo-ple say mu - sic, that's their ace in the hole, — just your

Bm A7

But I nev - er met the man, — so I don't real - ly
 down, dirt - y and des - p'rate, that's — my e - mer - gen - cy bank -
 knew that I was cra - zy. So I nev - er lost my self - con -
 or - di - nar - y rhy - thm and blues, your ba - sic rock 'n'

Bm A7 Bm A7

know. I got May - be some Christ - mas, if I'm —
 roll. I just two hun - dred dol - lars, that's the
 trol. I just walk in the mid - dle of the road; I
 roll. You can sit on top of the beat; you can lean

Bm A7

— sick and a - lone, — he will look up — my
 price on the street. — If you wan - na get some
 sleep in the mid - dle of the bed. I stop in the mid - dle
 on the side of the beat; — you can hang from the bot - tom

Bm A7

num - ber, call me on — the phone, — and say,
 qual - i - ty, that's the price you got — to meet. — And the man says,
 of a sen - tence, and the voice in the mid - dle of my head said,
 of the beat. But you got to ad - mit that the mu - sic is sweet.

G/D Bm F#m

"Hey, — boy. —
 "Hey, — jun - ior. —
 "Hey, — jun - ior. —
 Instrumental — Where you been so long? —

G#m7-5 Dm6/F 3fr.

Don't you know — me? I'm your

1. 2. A7 Bm A7 Bm A7

ace in the hole."

Bm

A7

Bm

A7

3.

ace in the hole, —

oh, yeah."

Ace in the

To Coda

hole, lean on me.

Don't you know me? —

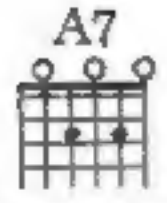
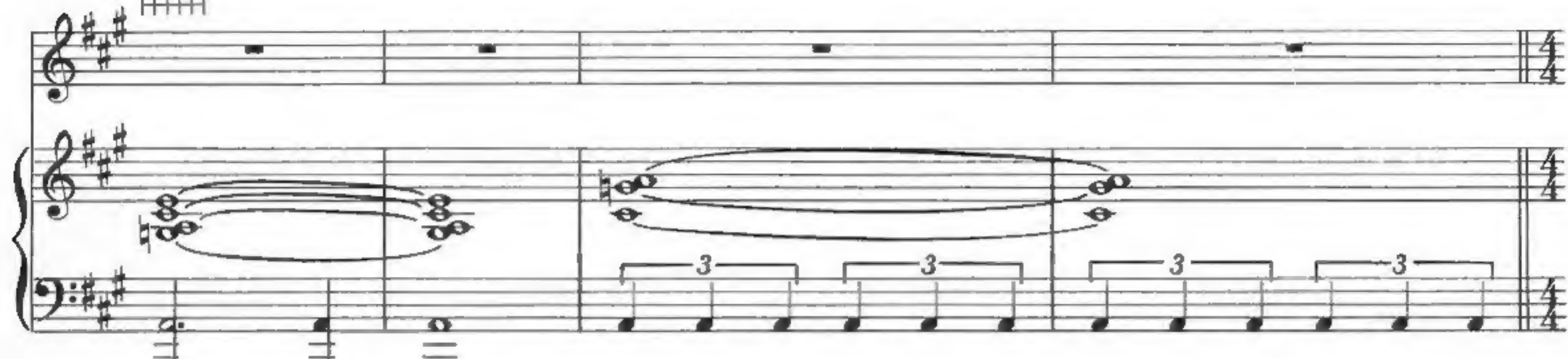
Dm6/F
3fr.

A

Bm7/A

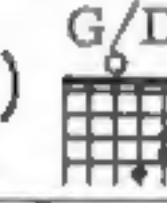
I'm your guar - an - tee.

A7


Shuffle beat (♩ = ♪³ ♪³)

G/D




(♩ = ♪)

G




F#m

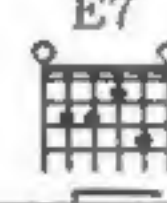


Rid-ing on this roll - ing bus, — be-neath a ston - y sky, —


Bm



E7



A



with a slow moon ris - ing and the smoke-stacks drift-ing by; —

A7



G/D



G



in the hour — when the heart — is weak - est, and

F#m Bm E7

mem-o-ry is strong;_ when time has stopped and the bus just_ rolls a-

A7 D

long. Roll on, _ roll on. _

1.2. A 3. A A/G# F#m

Roll on, _ roll on. _

Tempo I

Bm E Tacet (♩ = ♩) A7 Bm A7 Bm A7

Bm A7 Bm A7

D.S. (no repeats) al Coda

Coda

Dm6/F 3fr. A7 Bm A7

I'm your guar - an - tee.

Bm A7

A

At The Zoo

WORDS AND MUSIC BY PAUL SIMON

Moderate tempo

Cmaj7



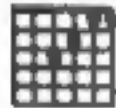
C7



Some-one told me, it's all hap-pen-ing At The Zoo.

mp

F



F7



Bb



F



C7



I do be-lieve it, I do be-lieve it's true.

Bb



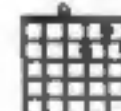
F7



Bb



D7



Gm



D7



(Hum)

(Hum)

Chord progression: Gm, Bb, F7, Bb, D7, Gm, D7.

(Hum) ————— (Hum) —————

Chord progression: Gm, Dm7, Bb, Gm, Dm7, Bb, Dm7.

It's a light and tum-ble jour - ney, from the East - side to the park..

mf

Chord progression: Gm, Dm7, Bb, Dm, Gm, Dm7, F, F7.

Just a fine and fan - cy ram - ble to the zoo.

Chord progression: Bb, D7, Gm7, Dm7, Bb, D7, Gm, Dm7.

But you can take the cross - town bus, — if it's rain - in' or it's cold, — And the

B \flat D7 Gm Dm7 C6

an - i - mals will love it, if — you do, — if you

Gm C6 Gm

do. — Oo — Oo —

Cmaj7 C7

Some-thing tells me, it's all hap - pen - ing At The Zoo. —

mp

F F7 B \flat F Gm

I do be - lieve — it, — I do be - lieve — it's true. —










(Hum) (Hum) Oh












(Hum) The mon - keys stand for

mf











hon - es - ty, — Gir - affes are in - sin - cere, And the el - e - phants are










kind - ly, but they're dumb. — O - rang - u - tans are skep ti - cal — of



























chan - ges in their ca - ges, And the zoo - keep - er is ve - ry fond — of

rum. — Ze - bras are re - ac - tion - a - ries, An - te - lopes are

mis - sion - a - ries, Pig - eons plot in se - cre - cy, — And ham - sters turn on








fre - quent-ly — What a gas! — You got - ta come and see — At The Zoo. — At The

Repeat and fade

Gm7 C7 Gm7
 bought a pack of cig - a - rettes, — And Mrs. — Wag - ner's

C9 Gm7 F Eb Bb
 pies, — And walked off — to look for A -

Eb Ebmaj7 Cm Cm7 Ab
 mer - i - ca. —

Eb Ebmaj7
 "Kath - y," I said, As we

board - ed a Grey - hound in Pitts - burgh,

"Mich - i - gan seems like a dream to me now,

It took me four days To hitch - hike from

Sag - i - naw. I've come to look for A - mer -

Chords: Cm, Eb, Ab, Eb, Ebmaj7, Cm7, Bb, F, Bb, F, Ebmaj7

Detailed description of the musical score: The score is written for a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The first system covers the lyrics 'board - ed a Grey - hound in Pitts - burgh,' with chords Cm, Eb, and Ab. The second system covers '"Mich - i - gan seems like a dream to me now,' with chords Eb and Ebmaj7. The third system covers 'It took me four days To hitch - hike from' with chords Cm7 and Bb. The fourth system covers 'Sag - i - naw. I've come to look for A - mer -' with chords F, Bb, F, and Ebmaj7. The piano accompaniment features a mix of chords and moving lines in both the right and left hands.

E_b  **Dbmaj7** 

i - ca." Laugh - ing on the



Db  **E_b** 

bus, Play-ing games with the fac - es,



Dbmaj7 

She said the man in the gab - ar-dine



E_b 

suit Was a spy.



Ab Abmaj7 Eb

I said, "Be care - ful, His bow - tie is real - ly a cam - 'ra." —

Ebmaj7 Cm7 Eb6 Cm6(sus)

Abmaj7 Eb Ebmaj7 Cm

"Toss me a cig - a - rette, I think there's




Eb Ab

one in my rain - coat." —





'We smoked the last one An hour — a - go."

So I looked at the scen - er - y,

She read her mag - a - zine; And the







moon rose o - ver an o - pen

field.

"Kath - y, I'm lost I said, Though I knew she was

sleep - ing. I'm emp - ty and

ach - ing and I don't know why."

Chords: Cm7, Eb, Ab, Eb, Ebmaj7, Cm, Eb, Ab, Abmaj7, Fm7, Ab, Eb, Ebmaj7, Cm.



The musical score is written for a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part consists of a left hand and a right hand. The vocal line is written in a single staff. The lyrics are: "field." "Kath - y, I'm lost I said, Though I knew she was sleep - ing. I'm emp - ty and ach - ing and I don't know why." The chords are indicated above the vocal line: Cm7, Eb, Ab, Eb, Ebmaj7, Cm, Eb, Ab, Abmaj7, Fm7, Ab, Eb, Ebmaj7, Cm.

Bb

F

Count - ing the cars On the New Jer - sey Turn - pike. They've all

Bb

F

Ebmaj7

come _____ to look for A - mer - i -

Eb

F

Bb

ca, _____ All come _____ to

Repeat and fade.

F

Ebmaj7

Eb

look for A - mer - i - ca. _____

APRIL COME SHE WILL

WORDS AND MUSIC BY PAUL SIMON

Moderately

p

mp

p

8

G C G C G C G

A June, April, Come she'll change her tune, Will

Am Em Fmaj7 Em C

When streams are ripe and swelled with rain; May, In rest-less walks she'll prowls the night; Ju-ly,

D G Em Am Em

she will stay, Rest-ing in my And give no warn-ing fly.

Am Em G C G

arms to a - gain.
to her flight.

G C G C G C G Am Em

Au - gust, die she must, The au-tumn winds blow chil-

Fmaj7 Em C D G Em

- ly and cold; Sep - tem - ber I'll re - mem - ber

Am Em D G

A love once new has now grown old.

THE BOXER

WORDS AND MUSIC BY PAUL SIMON

Moderate tempo

System 1:

Vocal: I am just a poor boy. Though my

Piano: *mf* (first half), *mp* (second half)

System 2:

Vocal: sto - ry's sel - dom told, I have squan-dered my re - sis - tance for a

Piano: Continues with eighth-note accompaniment

System 3:

Vocal: pock - et - ful of mum - bles, such are prom-is - es.

Piano: Continues with eighth-note accompaniment

Chord diagrams: C, Am, G

Am G F

All lies and jest, still a man hears what he wants to hear, — And

C G

dis - re - gards the rest. —

C

When I left my home and my fam - i - ly, — I was

no more than a boy in the com - pa - ny of stran - gers in the

Am G

qui - et of a rail - way sta - tion run - ning scared,

Dm7 C

Lay - ing low, seek - ing out the poor - er quar - ters where the

Am C F

rag - ged peo - ple go, Look - ing for the plac - es on - ly they would

G F Em Dm

C Am

know. Lie - la - lie, Lie - la -

G Am G

lie la lie - la - lie lie - la - lie Lie - la -

F G C

lie la la la la Lie - la la la la lie.

Ask - ing on - ly work - man's wag - es I come



look - ing for a job, but I get no of - fers, _____ Just a



come-on from the whores_ on Sev-enth Av - e - nue. _____



I do de - clare, there were times _____ when I was so lone - some I



took some com - fort there. Ooo - la - la _____ la - la _____ la la. _____



Then I'm lay - ing out my





win - ter clothes_ and wish - ing I was gone, _ go - ing home




Where the New York Cit - y win - ters are - n't bleed - ing me, _

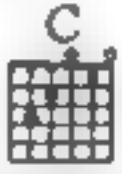


Lead - ing me, _








go - ing home.










In the clear - ing stands a box - er, and a fight - er by his








trade, And he car - ries the re - mind - ers of ev - 'ry glove that



laid him down. Or cut him till he cried out in his an - ger and his shame,



Am G F C

"I am leav - ing, I am leav - ing." But the fight - er still re-mains.

G C G F C

Lie - la

Fade Am G Am

lie, Lie - la - lie la lie - la - lie Lie - la - lie

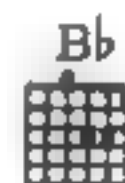
G F C

Lie - la lie la la la lie - la la la la lie. Lie - la

WEDNESDAY MORNING, 3 A.M.

WORDS AND MUSIC BY PAUL SIMON

Moderately bright



1. I can hear the soft breath - ing of but the girl heart that I
2. (She is) soft, she is warm, — but my heart re - mains

Am



F



Gm



love, —
heav - y, —

As she lies here be - side me a -
And I watch as her breasts gent - ly




sleep rise, with the night, And her hair, in a
 gent - ly fall, For I know with the





fine first mist light of floats dawn on my pil - low, _____ Re -
 I'll be leav - ing, _____ And to -






flect - ing the glow of the win - ter to moon -
 night will be all I have left re -




light. _____
 call. _____

F

1. 2.

2. She is 3. Oh,
(4. My)

F Dm Bb Am

what life have seems I done, my Why crime have I done it,

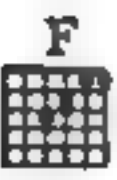



life seems un - real, my crime an il - lu - sion,

F Gm C

I've com - mit - ted a crime, I've brok - en the law,
A scene bad - ly writ - ten in which I must play,

F Dm Bb Am

For twen - ty - five dol - lars and piec - es of sil - ver,
Yet I know as I gaze at my young love be - side me,




I held up and robbed — a hard liq - uor

The morn - ing is





store. ————— 4. My

just a few hou - rs a -





way. —————

rit.  *p*

BRIDGE OVER TROUBLED WATER

WORDS AND MUSIC BY PAUL SIMON

Moderato, not too fast, like a spiritual

mf *mp* *p*

Rubato

When you're wea - ry, - down and out, - feel - in - small, When you're on the street,

p

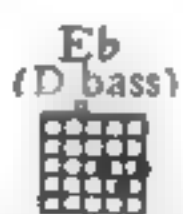
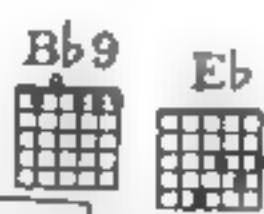
When tears are in your eyes, - so hard - I'll dry them - all; When eve - ning falls I will com - fort - you.

mp

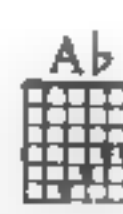
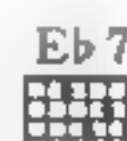


I'm on your side. Oh, —
I'll take your part. Oh, —

mp



In tempo



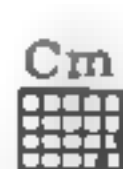
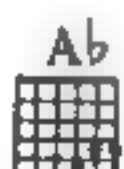
when times get rough — And friends just can't be found, —
when dark - ness comes — And pain is all a - round, —

f



Like a Bridge O - ver Trou-bled Wa - ter

mp



I will lay me down. Like a Bridge O - ver Trou-bled Wa - ter

mf *mp*

Ab Bb9 (sus) Bb7 Eb Ab

I will lay me down.

mf *f*

Eb Ab Eb Ab

Rubato

When you're

mf *mp* *mf* *mp* *p*

2 Eb (Bb bass) Cm Ab Cm (G bass) G Cm F7

Trou-bled Wa-ter I will lay me down.

mf *f*

Eb Ab Cm Ab Abm Eb

Ab Eb Ab Eb Ab

Sail on

sil-ver girl, Sail on by. Your time has

Ab Eb Ab Db Ab

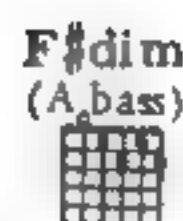
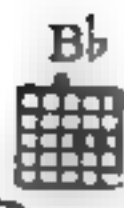
come to shine.— All your dreams are on their way.

Ab Eb Ab Eb Ab

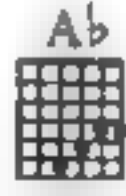
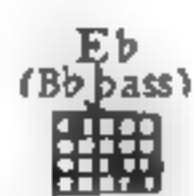
See how they shine.—— Oh,—— if you need a friend

mp Eb Eb (D bass)

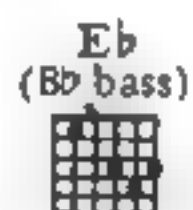
In tempo



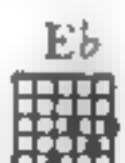
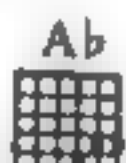
I'm sail - ing right be - hind. — Like a Bridge O - ver



Trou - bled Wa - ter I will ease your mind. — Like a Bridge O - ver



Trou - bled Wa - ter I will ease your mind. —



rall.

fff

CONGRATULATIONS

WORDS AND MUSIC BY PAUL SIMON

Moderately slow

The piano introduction is in 3/4 time, marked *mp* (mezzo-piano). It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble staff consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, 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D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, 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G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359

The musical score is written for guitar and piano. The guitar part is in the treble clef with a key signature of one sharp (F#). The piano part is in the grand staff (treble and bass clefs) with a key signature of one sharp (F#). The score is divided into four systems, each with a guitar staff and a piano staff. Chord diagrams are provided for the guitar part at the beginning of each system. The lyrics are written below the guitar staff.

System 1: Chords: E+, F, A, D. Lyrics: I don't know when, — oh, and I don't know

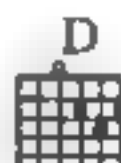
System 2: Chords: G, C, D, G. Lyrics: when, — oh, and I don't know — when.

System 3: Chords: C, D, G, D. Lyrics: I no - tice so man - y peo - ple —

System 4: Chords: D7, Em, C#7-5, C6. Lyrics: slip - pin' a - way, And



man - y more wait - ing in the lines _____ in the



court - rooms to - day, _____ oh, in the



court - rooms to - day.



Love is not a game, love is not a toy, love's no ro -

G C G7

mance —

A D G

Love will do you in, and love will wash you out, and need - less to say you

D (F# bass) Em A7 D

won't stand a chance, — and you won't stand a chance. —

Em Fm A11 D

I'm hun - gry for learn - in',






Won't you ans - wer me, please.








Can a man and a wo - man live to -






geth - er in peace, oh, live to-gether in peace?






ritard.

CECILIA

WORDS AND MUSIC BY PAUL SIMON

Moderate, not too fast, rhythmically

mf

F B \flat F B \flat F

Cel - ia, you're break-ing my heart, - You're shak-ing my con - fi-dence dai -

mf

C B \flat F B \flat F

- ly. - Oh, Ce - cil - ia, I'm down on my knees, - I'm

B \flat F

1. 2.

beg-ging you please to come home.— Ho - ho - home..

mp

F B \flat

Mak-ing love— in the af - ter - noon— with Ce - ci -

F B \flat F C F (mak - ing love —)

- lia, Up in my — bed - room, — I got up — to wash —

B \flat F C F

— my face — When I come back to bed, — some-one's tak - en my place. —







Cel - ia, You're break-ing my heart, — You're shak-ing my con - fi - dence dai -

mf








- ly. Oh, Ce - cil - ia, I'm down on my knees, — I'm






beg-ging you please_ to come home. — Come on home. — Poh poh

mp *mf*





Fsus poh poh — poh poh poh poh poh poh poh — poh. — Ju - bi -

B \flat F B \flat F B \flat F

la - tion, She loves me a - gain, I fall on the floor and I laugh-

f *mf*

1. C B \flat F 2. C B \flat F

- ing. Ju - bi - ing. Oh oh oh oh oh

1. 2.

B \flat F B \flat F 1. C

oh oh oh oh oh oh oh oh oh oh oh oh oh oh

2. C

oh. Come on home.

rall.

CLOUDY

WORDS AND MUSIC BY PAUL SIMON

Rubato

Tempo

mp

3 3 3 3 3 3 3 3

D

1. Cloud - y The sky is
2. Cloud - y My thoughts are

Gmaj7 **G**

grey and white and Cloud - y, Some - times I
scat - tered and they're Cloud - y, They have no

think it's hang - in' down on me. And it's a
 bor - ders, no bound - a - ries. They

D Dmaj7 Ddim

hitch-hike a hun - dred miles. I'm a rag a - muf - fin
 ech - o and they swell. From Tol - stoi to Tin - ker





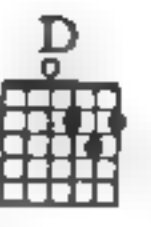
A7 F#m A

child. Point - ed fin - ger - paint - ed smile.
 Bell. Down from Berke - ley to Car - mel.

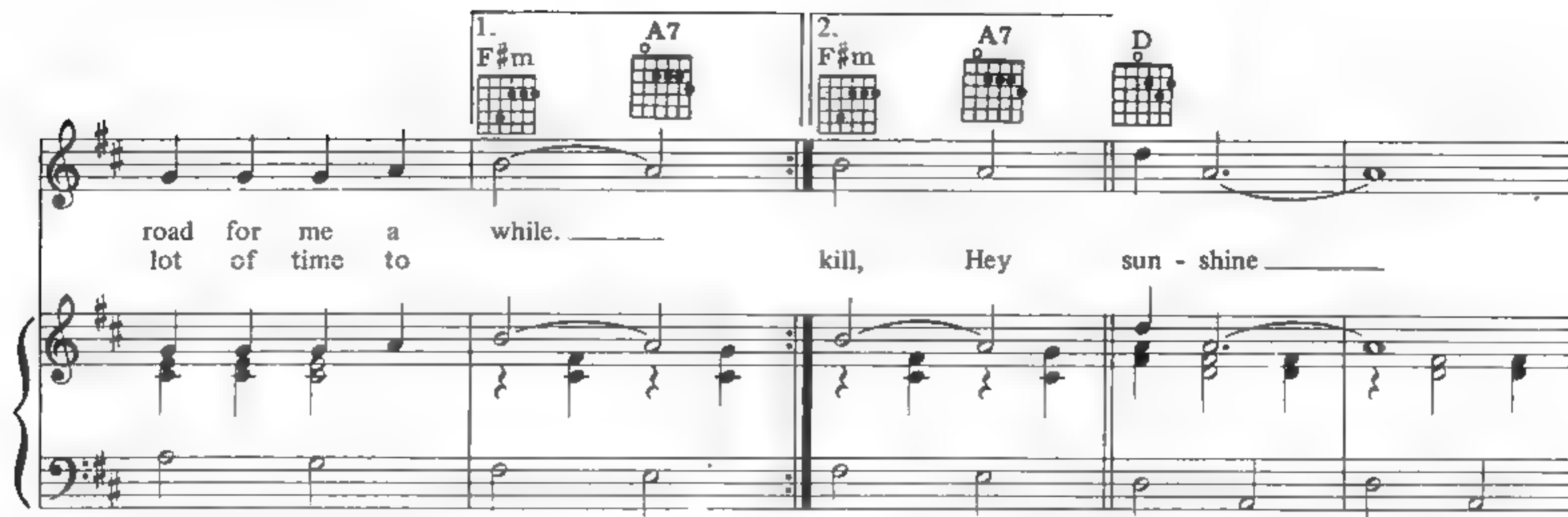
Bm E E7



Got I left my shad - ow wait - in' down the
 some pic - tures in my pock - et and a

A A7

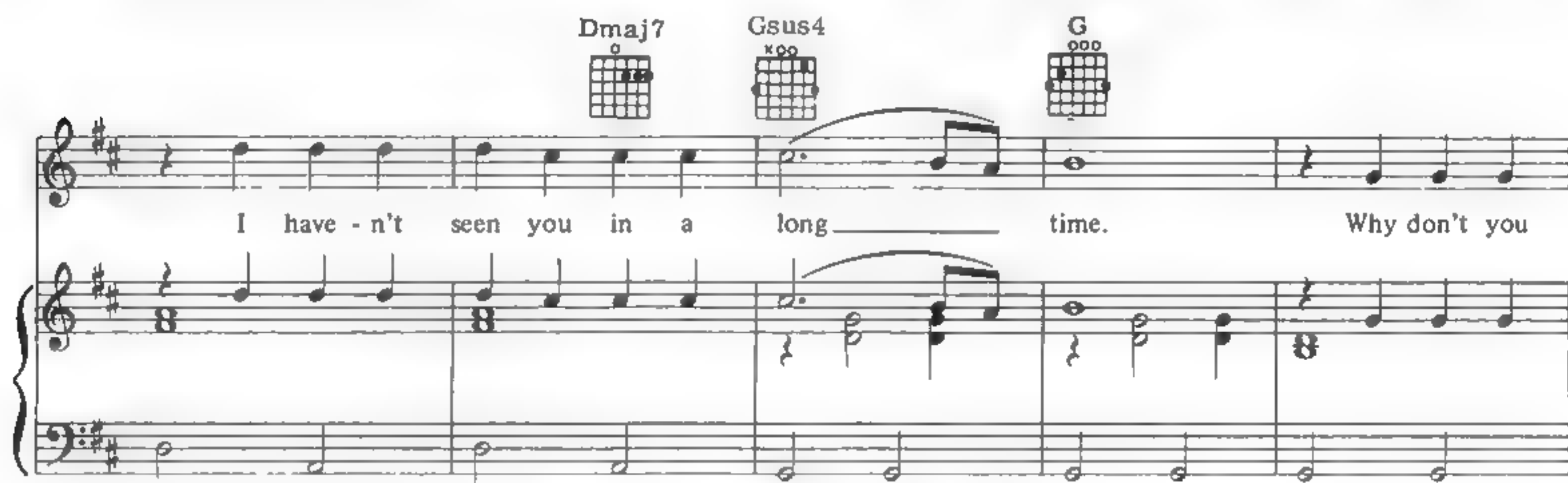
1.   2.   

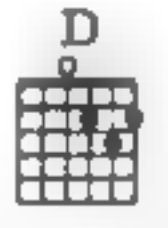

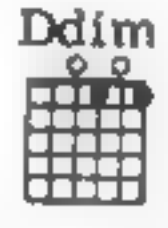
road for me a while. _____
 lot of time to kill, Hey sun - shine _____



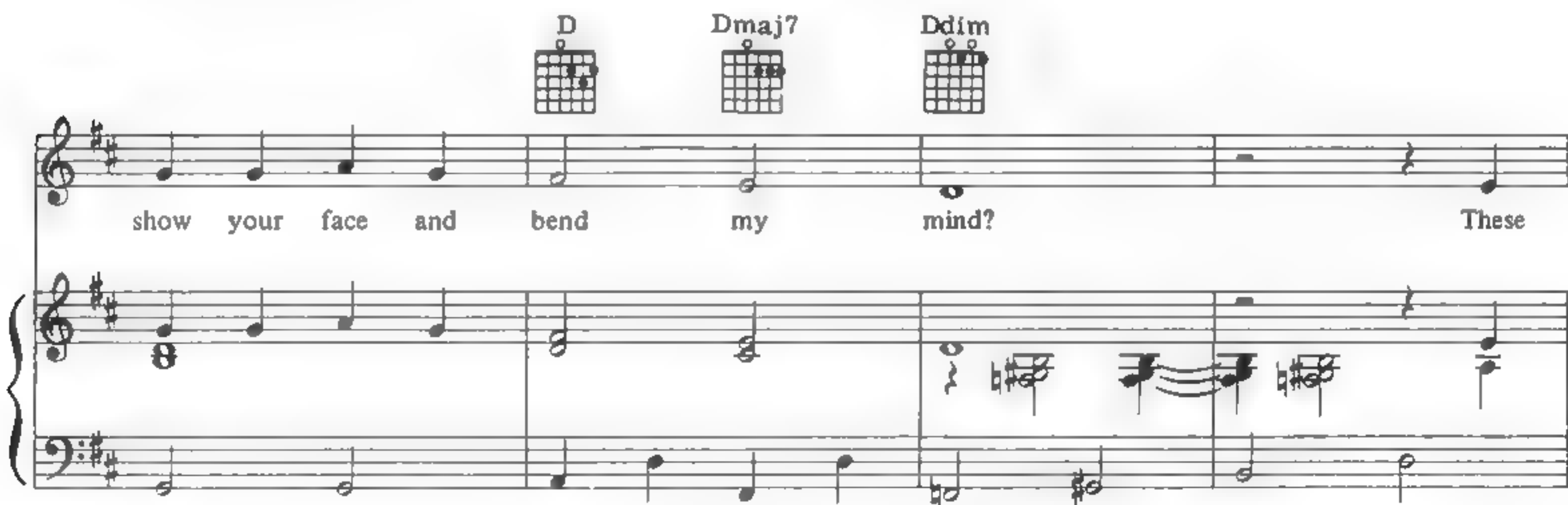
  

I have - n't seen you in a long _____ time. Why don't you



show your face and bend my mind? These



clouds stick to the sky _____ like a float - ing ques - tion,



Bm E E7

why? And they lin - ger there to die.

A A7

They don't know where they're go - ing, and, my

F#m A7 D

friend, nei - ther do I, Cloud - y,

Repeat and fade out

G

Cloud - y.

DUNCAN

WORDS AND MUSIC BY PAUL SIMON

Moderately slow and steady

mp

mf

Em D

1. Coup - le in the next room bound to win a prize, They've been

G A D C G

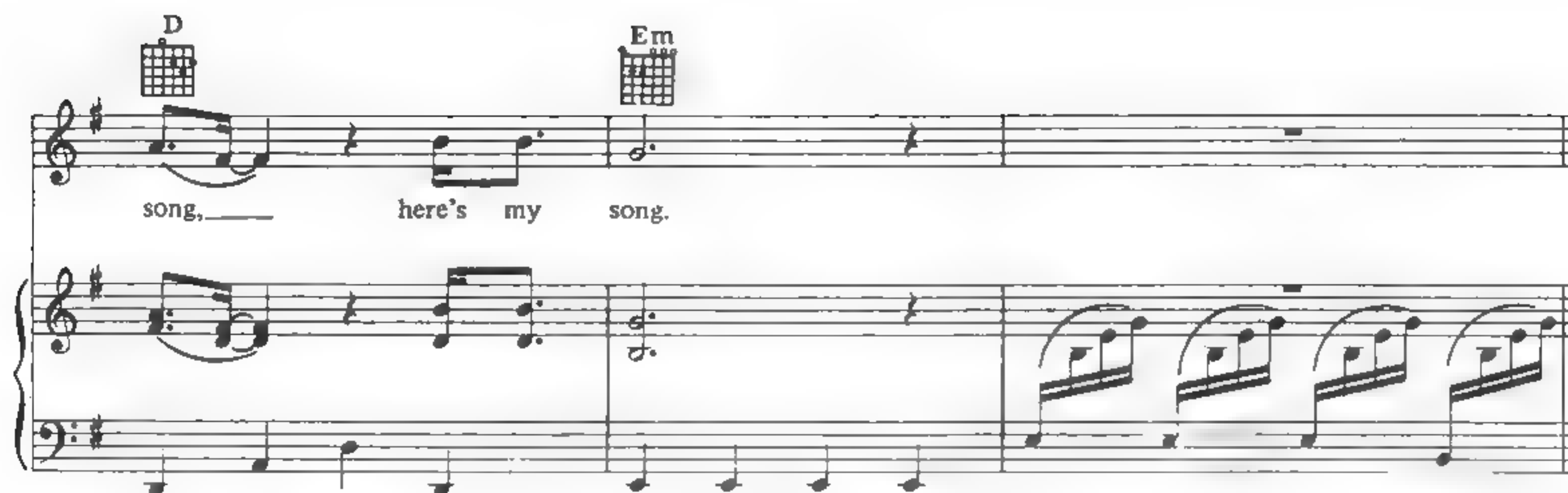
go - in' at it all night long, Well, I'm tryin' to get some sleep, but these

C G C G

mo - tel walls are cheap, Lin - coln Dun - can is my name and here's my

D **Em**

song, — here's my song.



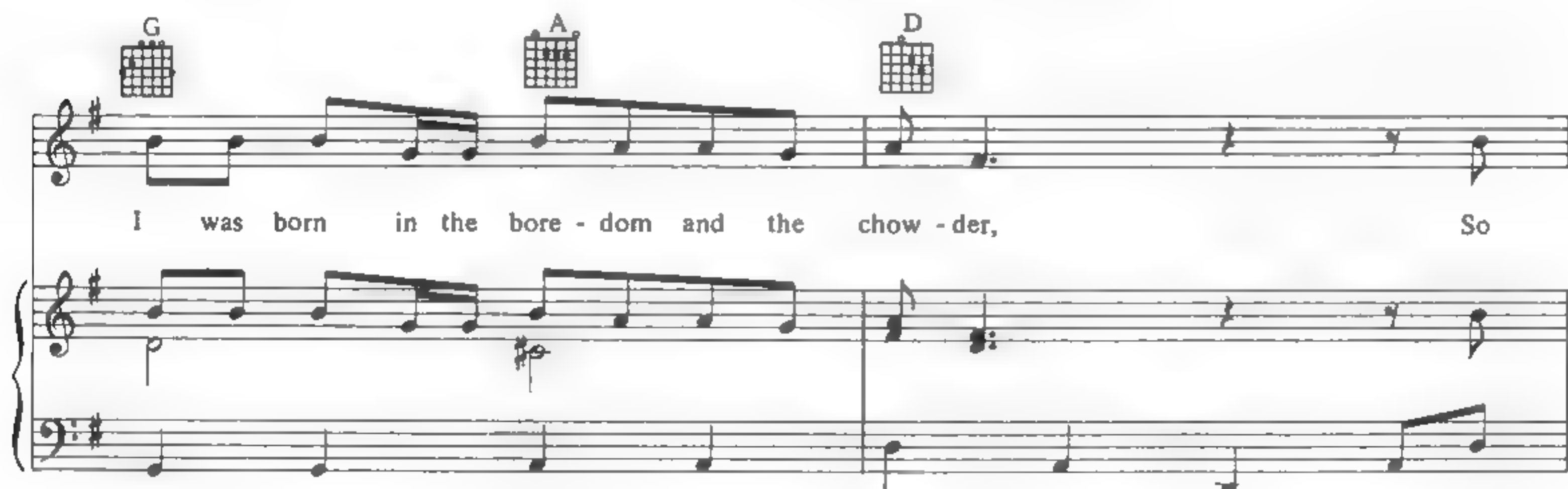
Em **D**

2 My fath - er was a fish - er - man, my ma - ma was a fish - er - man's friend, And



G **A** **D**

I was born in the bore - dom and the chow - der, So



C **G** **C** **G**

when I reached my prime, I left my home in the Mar - i - times, —



C G D Em



Head - ed down the turn - pike for New Eng - land, — sweet New Eng - land.



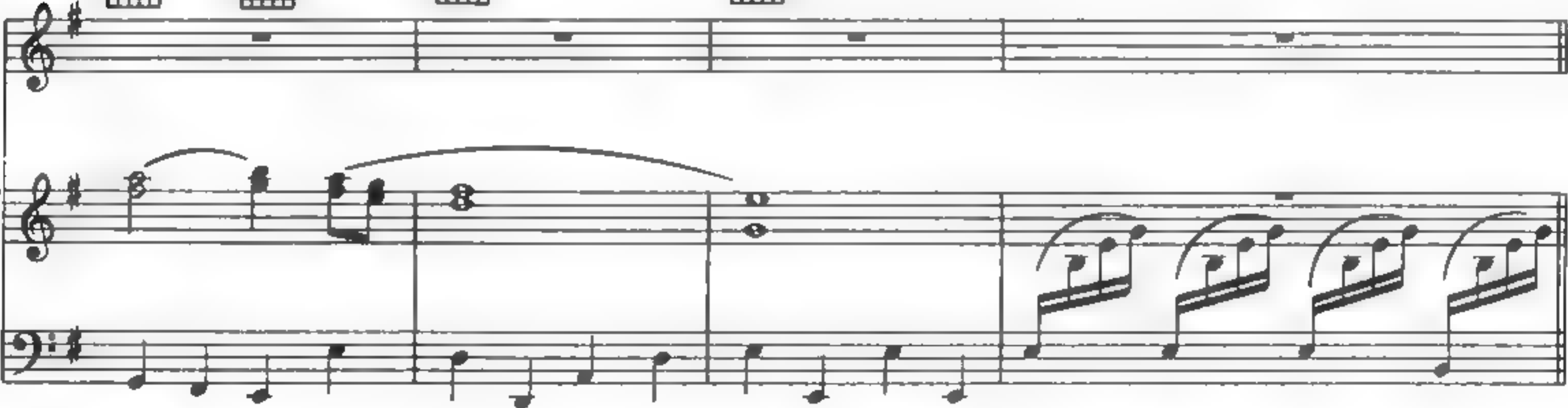

C G C G C




Instrumental solo



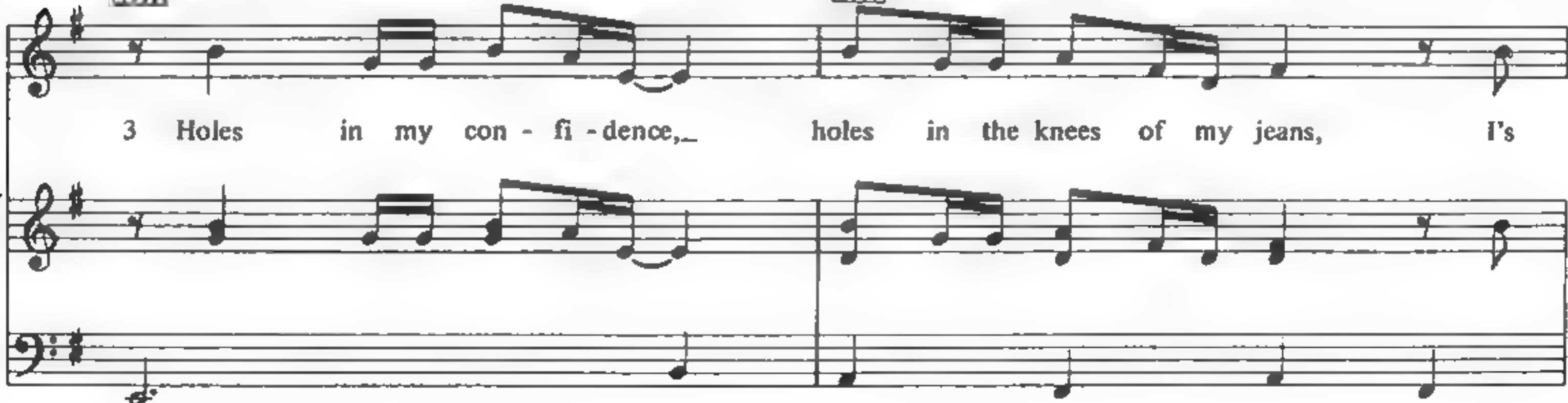
G Em D Em



Em D



3 Holes in my con - fi - dence, — holes in the knees of my jeans, I's



G A D C G



left with - out__ a pen - ny in my pock - et, Oo hoo hoo__ wee, I's a - bout




C G C G




des - ti - tut - ed as a kid could be, And I wished I wore a ring so I could




D Em



hock it, I'd like to hock it. 4. A

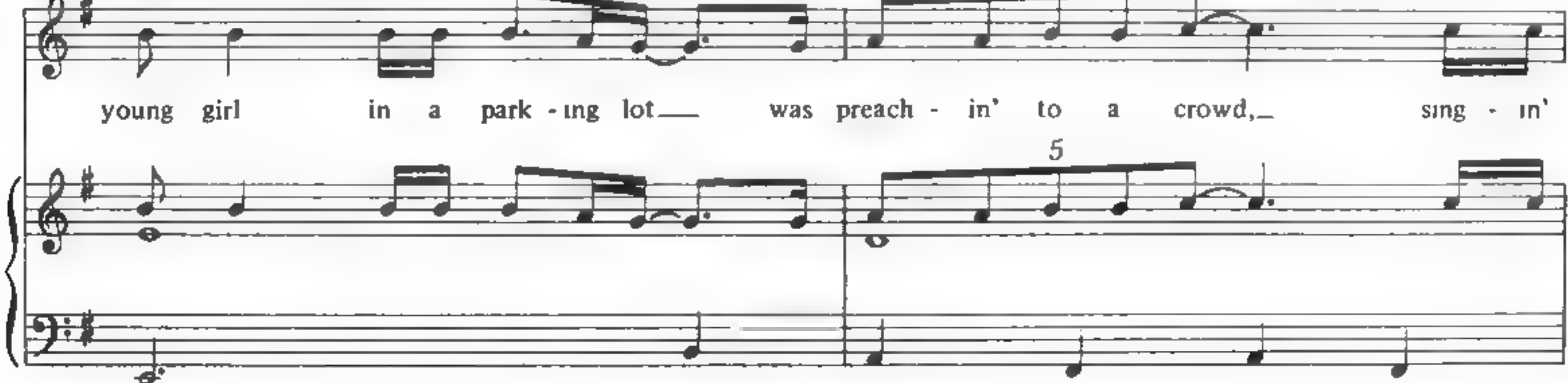


Em D



young girl in a park - ing lot__ was preach - in' to a crowd, sing - in'

5 5



G A D



sa - cred songs and read - ing from the Bi - ble, Well, I




C G C G




told her I___ was lost, and she told me all___ a - bout the Pen - te - cost,___ And I




C G D



seen that girl as the road___ to my sur - vi

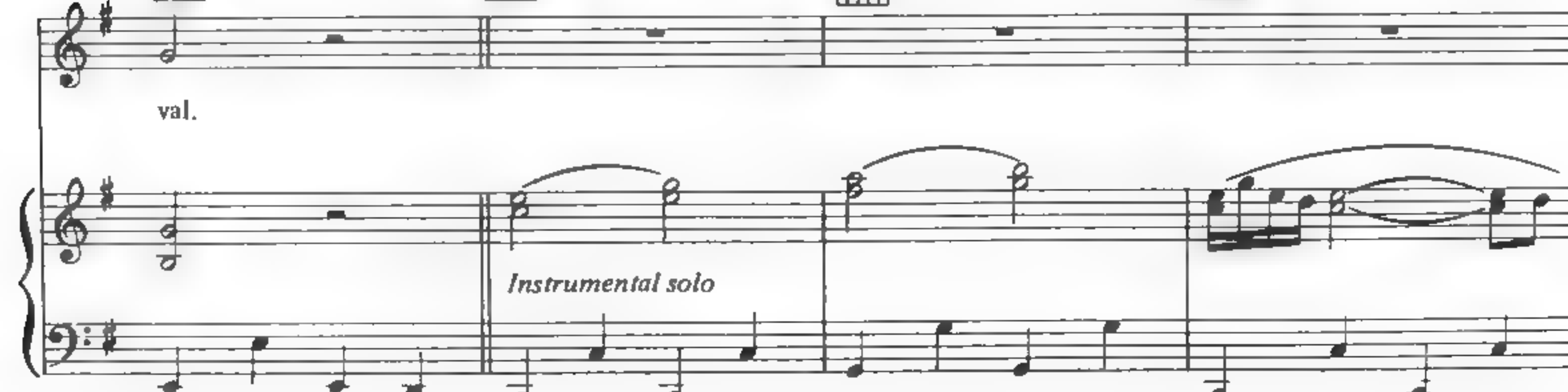


Em C G C



val.

Instrumental solo



G C G Em D Em

Em

5. Just lat - er on the ver - y same night when I

D G A

crept to her tent with a flash - light, - And my long years of in - no - cence

D C G

end - ed, - Well, she took me to - the woods, say - in',

C G C G

"Here comes some - thin' and it feels so good!" And just like a dog — I was be -

D Em

friend - ed, — I was be - friend - ed.

Em D

6. Oh, oh, — what a night, oh, what a gar - den of de - light, Ev - en

G A D

now that sweet mem - o - ry ling - ers, I was

C G C G

play - in' my gui - tar, — ly - ing un - der - neath the stars, — Just

5

C G D Em

thank - in' the Lord for my fin - gers, — for my fin - gers.

Fade out C G C G

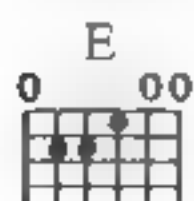
C G Em D Em

DIAMONDS ON THE SOLES OF HER SHOES

WORDS AND MUSIC BY PAUL SIMON

BEGINNING BY PAUL SIMON AND JOSEPH SHABALALA

Moderately (♩ = ♪)

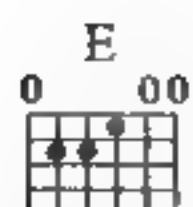


(A - wa a - wa) O -

mf

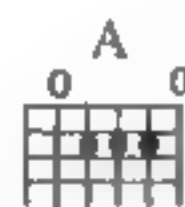
dez en - zu - en - e za - nam — chinge. (A - wa a - wa) Si bo - na nen - ze ge

gy - ja. (A - wa a - wa) A - man - tu me - za - ne, ay - a. She's a rich —

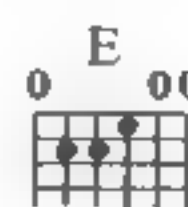
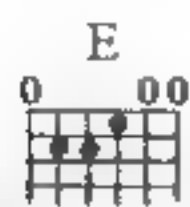


— girl,— she don't try to hide it; dia - monds on the soles of her shoes.

— He's a poor— boy,— emp - ty as a pock-et, emp -



ty as a pock-et with noth - ing to lose. Sing ta na na, ————— ta



na na — na. She got dia - monds on the soles of her shoes. — Ta

na na, ——— ta na na — na. She got dia - monds on the soles of her shoes, —

A **E** **B**

— dia - monds on the soles of her shoes, — dia -

E **A** **E**

monds on the soles of her shoes, — dia - monds on the soles of her shoes, —

B **E** **B**

— dia - monds on the soles of her shoes. ———

E **A** **E**

Slightly faster (♩ = ♩)

Tacet

F

Bb

C

0 0

F

Bb

C

0 0

F

Peo - ple say she's cra - zy, she got
She makes the sign of — the tea - spoon,

Bb

C

0 0

F

Bb

C

0 0

dia - monds on the soles of her shoes.
he makes the sign of the wave.

Well, — that's one way to lose — these
The poor boy chang-es clothes and he puts on

F

Bb

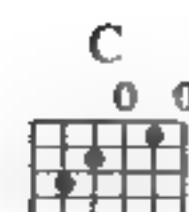
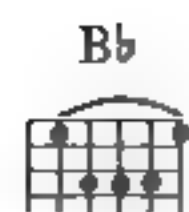
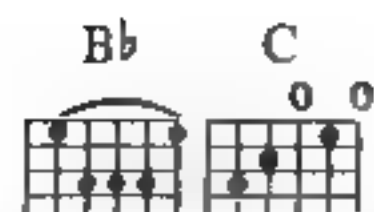
C

0 0

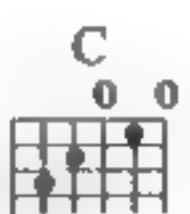
F

walk - ing blues,
af - ter shave

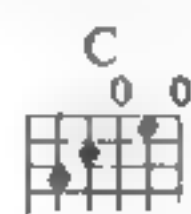
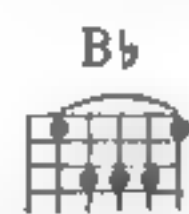
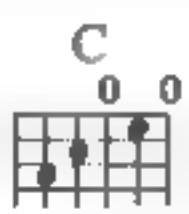
dia - monds on the soles — of her shoes. —
to com - pen - sate for his or - di - nar - y shoes.



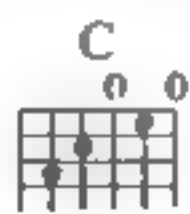
She was phys - i - c'ly for - got - ten, and then she slipped in - to - my pock - et with my car
And she said, "Hon - ey, take me danc - ing, but they end - ed up - by sleep - ing in a door -



keys. - way - She said, "You've tak - en me for grant - ed be - cause I please - you, wear - ing these
by the bo - de - gas and the lights on up - per Broad - way, wear - ing



dia - monds on - the - soles of their - shoes. } And I could say



oo. { As if }
And

B \flat C F

ev - 'ry - bod - y knows... what I'm talk - ing a - bout. — {As if I mean}

B \flat C F

ev - 'ry - bod - y here would know ex - act - ly what I was talk - ing a - bout. — Talk - in' 'bout

B \flat C F B \flat C

dia - monds on the soles... of her shoes. —

F F/B \flat B \flat /C C F F/B \flat B \flat /C C

Chord diagrams: F, Bb, C (0 0), F, Bb, C (0 0)

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line has a whole rest. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. Chord diagrams for F, Bb, and C (with octave markers 0 0) are shown above the staff.

Chord diagrams: F, Bb, C (0 0), F

Peo - ple say I'm cra - zy, I got dia - monds on the soles_ of my shoes. Well, -

The second system continues the musical score. The vocal line includes the lyrics "Peo - ple say I'm cra - zy, I got dia - monds on the soles_ of my shoes. Well, -". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for F, Bb, C (0 0), and F are shown above the staff.

Chord diagrams: Bb, C (0 0), F, Bb, C (0 0)

that's one way to lose these walk-ing blues. Dia-monds on the soles_ of my shoes.

The third system continues the musical score. The vocal line includes the lyrics "that's one way to lose these walk-ing blues. Dia-monds on the soles_ of my shoes.". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bb, C (0 0), F, Bb, and C (0 0) are shown above the staff.

Repeat and fade

Chord diagrams: F, Bb, C (0 0)

Ta na na na na, ta na na na na.

The fourth system is marked "Repeat and fade". The vocal line includes the lyrics "Ta na na na na, ta na na na na.". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for F, Bb, and C (0 0) are shown above the staff.

THE 59TH STREET BRIDGE SONG

(FEELIN' GROOVY)

WORDS AND MUSIC BY PAUL SIMON

Moderately

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a half note B-flat, followed by quarter notes D, E, F, G, A, B-flat, and a half note G. The left hand provides a steady accompaniment with quarter notes B-flat, D, F, and B-flat. The dynamic is marked *mf* (mezzo-forte).

Chord progressions for the first vocal line:

- Eb
- Bb
- Cm7sus
- Bb
- Eb
- Bb

Vocal line: Slow down, — you move too fast. — You got to make the morn -

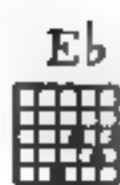
Piano accompaniment for the first vocal line. The right hand continues the melody with quarter notes B-flat, D, E, F, G, A, B-flat, and a half note G. The left hand provides a steady accompaniment with quarter notes B-flat, D, F, and B-flat. The dynamic is marked *mp* (mezzo-piano).

Chord progressions for the second vocal line:

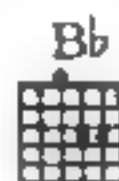
- Cm7sus
- Bb
- Eb
- Bb
- Cm7sus
- Bb

Vocal line: - ing last. — Just kick - in' down the cob - ble stones, —

Piano accompaniment for the second vocal line. The right hand continues the melody with quarter notes B-flat, D, E, F, G, A, B-flat, and a half note G. The left hand provides a steady accompaniment with quarter notes B-flat, D, F, and B-flat.



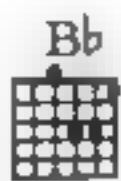
look - in' for fun and Feel - in' Groov - y.



Hel - lo lamp - post, what - cha know - in' I've come to watch your flow -





- ers grow - in'. Ain't - cha got no rhymes — for me?




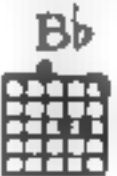




Doot - in' doo - doo, Feel - in' Groov - y. Got

















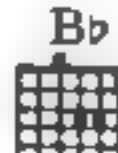
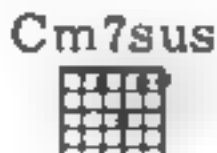

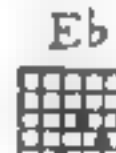
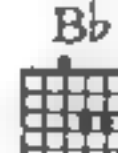
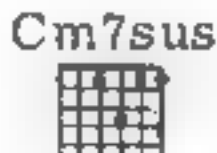

no deeds to do, no prom - is - es to keep. I'm dap - pled and drow - sy and

read - y to sleep. Let the morn - ing - time drop all its pet - als on me.

Life, I love you, All is groov - y.

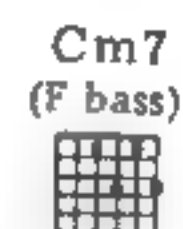
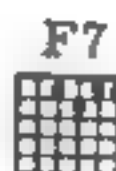









Repeat and fade out

EVERYTHING PUT TOGETHER FALLS APART

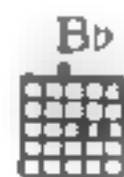
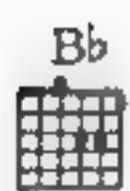
WORDS AND MUSIC BY PAUL SIMON

Freely



Mm, — par - a - pher - na - lia nev - er hides your brok - en

mp









bones, And I don't know why you want — to try, —



Moderately slow, a tempo




Mm, — it's plain to see you're on your own.

uh huh, I ain't blind, no, some folks are








cra - zy, oth - ers walk that bor - der line, watch what you're do - in', Tak - in'






downs to get off to sleep, and ups to start you on your

way; Af - ter a while they'll change your style,

E7 A Am Em F#m E A E7

Mm I see it hap - pen - in ev - 'ry day.

Dm7 Cmaj7 Em7 Am E D (F# bass)

Uh huh, spare your heart. ev - 'ry - thing

Dm (F bass) Dm7 G7 C7

put to - geth - er soon - er or lat - er falls a - part, there's noth - in'

Fm7

to it, noth - in' to it. You can cry and you can

C F7 Cm7 (F bass)

lie, For all the good it - 'll do you, you can die,

Bb B Bb A

Oh, but when it's done and the po - lice come, and they're lay -

E E7 A Am

- in' you down for dead, Uh huh, just re -

Em F#m E E7 A Am Em F#m7 E

mem - ber what I said!

FLOWERS NEVER BEND WITH THE RAINFALL

WORDS AND MUSIC BY PAUL SIMON

Bright tempo

The piano introduction consists of two staves. The right hand (treble clef) features a melody of eighth and sixteenth notes, starting with a half note G4. The left hand (bass clef) provides a steady accompaniment of eighth notes, starting with a half note G2. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of the right hand.

G Bm7 Cmaj7

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Chord diagrams for G, Bm7, and Cmaj7 are shown above the vocal staff. The lyrics are: 1. Through the cor - ri - dors of sleep Past the sha - dows dark and; 2. (The) mir - ror on my walls casts an im - age dark and; 3. (No) mat - ter if you're born _____ to play the King or.

G Bm Cmaj7 G

The second system continues the vocal melody and piano accompaniment. Chord diagrams for G, Bm, Cmaj7, and G are shown above the vocal staff. The lyrics are: deep small _____ My mind _____ dan - ces and leaps _____ in con - fu - sion. _____; small _____ But I'm _____ not sure at all it's my re - flec - tion _____; pawn _____ For the line is thin - ly drawn 'tween joy and sor - row, _____.


C G Bm7 Cmaj7



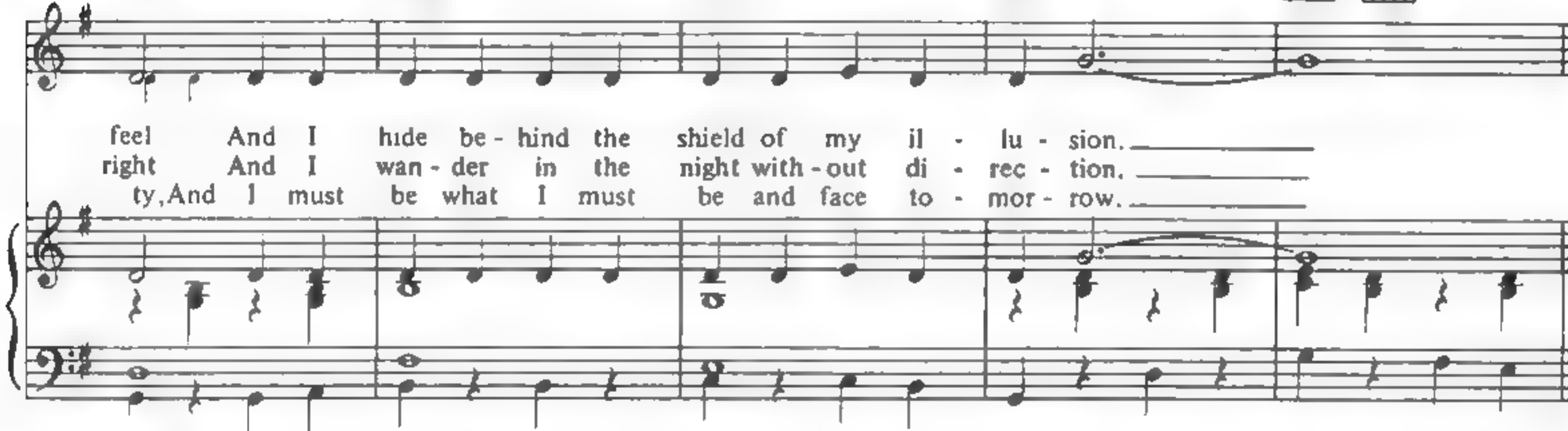
I don't know what is real, I can't touch what I
 I am blind-ed by the light of God and truth and
 So my fan - ta - sy be - comes re - al - i -



G Bm Cmaj7 G C G



feel And I hide be - hind the shield of my il - lu - sion.
 right And I wan - der in the night with - out di - rec - tion.
 ty, And I must be what I must be and face to - mor - row.



Chorus: D C G



So I'll con - tin - ue to con - tin - ue



Em C6



to pre - tend My life will nev - er





end, _____ And Flow - ers _____ Nev - er Bend



1 2

With The Rain - fall, _____ 2 The
3. No

3.

C9add11



rall *p*

GONE AT LAST

WORDS AND MUSIC BY PAUL SIMON

Moderately fast

Tacet

The night was

black, the road was i - cy, and the snow was fall - in', and the drifts were
 dumb, I've kicked a - round some; I don't fall too eas - i -
 while from the mid-dle of no - where, when you don't ex - pect it and you're un - pre -

high. And I was wea - ry from my driv - in' and I
 ly. But that boy looked so de - ject - ed, he just
 pared some - bod - y will come and lift you high er, and your








stopped to rest for a while. I sat down at a
 grabbed my sym - pa - thy. Sweet lit - tle soul now what's your
 bur - dens will be shared. Yes, I do be - lieve if I had - n't





truck stop; I was think - in' a - bout my past, — }
 prob lem, tell me why you're so down - cast, — }
 met you, I might still be sink - ing fast, — } I've had a



long — streak of bad luck, — but I'm pray - in' it's gone — at




last, — Gond, gone — at last, gone at last, gone — at

F C

last. gone at last. I've had a long streak of that

C7 F C G7 1. C

bad luck but I'm pray-in' it's gone at last. I ain't

To Coda

2. C 3. C

last. Ev-'ry once in a last. Gone, gone at

D. S. al Coda

Coda C

pray-in' it's

G7 C

gone at last.

FOR EMILY, WHENEVER I MAY FIND HER

WORDS AND MUSIC BY PAUL SIMON

Moderate tempo

mp *sempre legato*

F **Bb**

What a dream — I had: — Pressed in or -

mp

F

- gan - dy; Clothed in crin - o - line —

Eb **Bb**

of smok - y Bur - gun - dy: Soft - er than the

C F

rain. _____ I wan - dered emp - ty streets — down

Bb



F



cheeks flushed with the night.

We walked on

Eb



frost - ed fields —

of ju - ni - per and lamp - light,

Bb



C



I — held your hand —

F



Bb



And when I a - woke

and felt you warm and near.




I _____ kissed your hon - ey hair _____ with my grate-ful




tears. Oh I love you, girl. _____





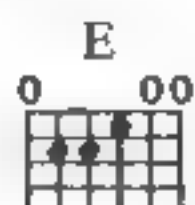
Oh, I _____ love _____

you _____

GRACELAND

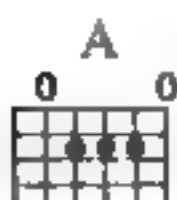
WORDS AND MUSIC BY PAUL SIMON

Moderately



The Mis - sis - sip - pi Del - ta was shin - ing like a Na - tion - al gui -

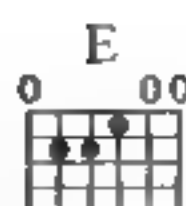
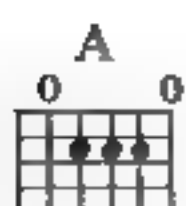
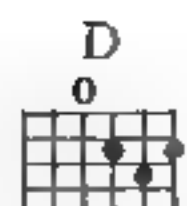
mf



tar. I am fol - low - ing the riv - er down the

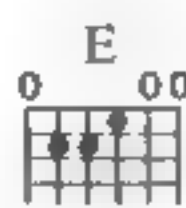


high-way through the cra - dle of the Civ - il War. I'm go - ing to Grace -

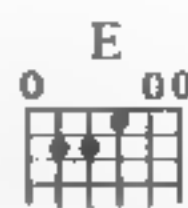
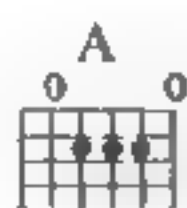
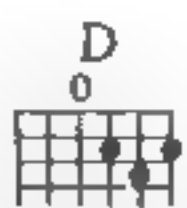


And I may be o - bliged

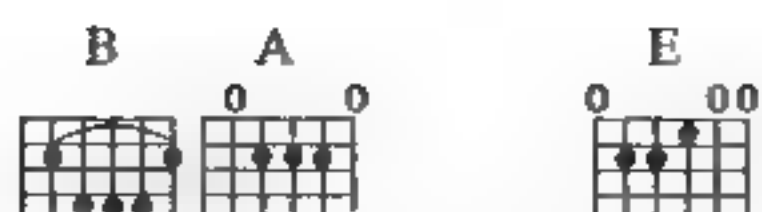
My trav - 'ling com - pan - ion is
My trav - 'ling com - pan - ions are
to de - fend ev - 'ry



nine years— old. He is the child of my first mar - riage.
ghosts and emp - ty sock - ets. I'm look - in' at ghosts and emp - ties.
love, ev - 'ry end - ing or may - be there's no ob - li - ga - tions, now.



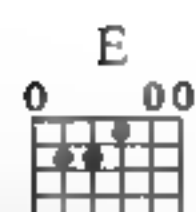
But I've rea - son to be - lieve we both—
But I've rea - son to be - lieve we all—
May - be I've a rea - son to be - lieve we all—



To Coda



— will be re - ceived in Grace - land.
 — will be re - ceived in Grace - land.
 — will be re - ceived in Grace - land.



She comes back to tell me she's gone.
 There is a girl in New York Cit - y who



calls her - self the hu - man tram - po - line, As if I did - n't know that, as if I did - n't know my own and

C#m

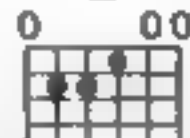


B



bed, as if I'd nev - er no - ticed
some-times when I'm fall - ing, fly - ing or tum - bl - ing in tur-moil I say, oh, so this is what she

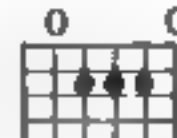
E



the way she brushed her hair_ from her fore - head.
means. She means we're bounc - ing in - to Grace-land.

And she said
And I see

A



los - ing love_ is like a win - dow in your heart.
los - ing love_ is like a win - dow in your heart.

C#m  4fr.



Ev - 'ry - bod - y sees you're blown_ a - part, —
 Ev - 'ry - bod - y sees you're blown_ a - part, —

ev - 'ry - bod - y sees the
 ev - 'ry - bod - y feels the

B  1.  2.  D.S.  al Coda 


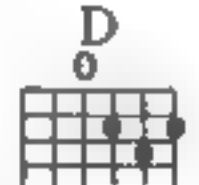
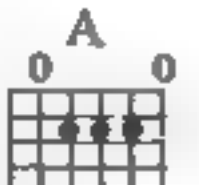




wind blow. —
 wind blow. —


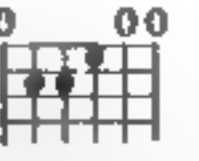
I'm go - ing to Grace -

I'm go - ing to Grace -

Repeat and fade

Coda    



B  A  E  D  A 



KATHY'S SONG

WORDS AND MUSIC BY PAUL SIMON

Moderately



G C G

1. I hear the driz - zle of the rain
 2. And from the shel - ter of my mind
 3. My mind's dis - tract - ed and dif - fused




Am Em C Bm7

Like a mem - o - ry of it falls
 Through the win - dow of my eyes
 My thoughts are man - y miles a - way



G Bm G C




I Soft and warm con tin u ing
They gaze be yond the rain u ing
lie with you you're a - streets
sleep

Am Em D



Tap - ping on my roof and
To Eng kiss - land where my heart
And kiss you when you start your

G C G G C G



walls.
lies.
day.

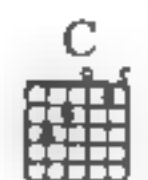
G C G



4. And a song I was writ ing is left un done
5. And so you see I have come to doubt
6. And as I watch the drops of rain



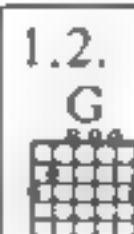
I don't know why I spend my time
All that I wear - once held as true
Weave their y paths and die



writ - ing songs I can't be - lieve
I stand a - lone I with - out be - liefs
I know that I am like the rain



With words that tear and strain, to rhyme.
The on - ly truth I know is you.
There but for the grace of you go I.



A HAZY SHADE OF WINTER

WORDS AND MUSIC BY PAUL SIMON

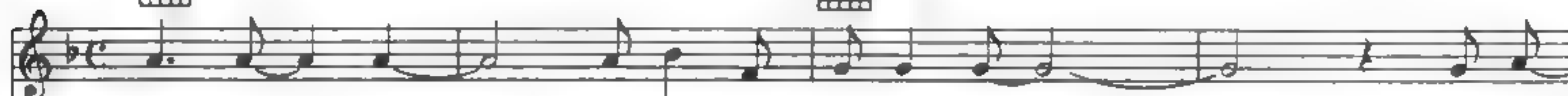
Moderate tempo



Dm



C



Time, time, — time, — See what's be - come of me, — while I —



Bb



Am



— looked a - round for my — pos - si - bil - i - ties, — I was so



hard to please, _____ But look a - round, _____ leaves are brown _____ And the sky _____

_____ is A Ha - zy Shade _____ Of Win - ter. Hear the Sal - va - tion

Ar - my Band, _____ Down by the riv - er - side, _____ It's bound to be a bet - ter ride, _____ than

what you've got planned, _____ Car - ry your cup in your hand, _____ And look a - round, _____

leaves are brown__ now, And the sky__ is a Ha - zy Shade__ Of Win -

- ter. Hang on - to your hopes, my friend,

That's an eas - y thing to say, but if your hopes should pass a - way, Simp - ly pre - tend that you can

build them a - gain. Look a - round: The grass is high, the fields are





ripe: It's the spring - time of my life.





Sea - sons change with the scen - er - y, Weav - ing time in a






tap - es - try. Won't you stop and re - mem - ber me,




At an - y con - ven - ient time? Fun - ny how my mem - 'ry skips, while

Am C

look - in' o - ver man - u - scripts of un - pub - lished rhyme, — Drink - ing my vod - ka and lime. —

3 3 3

Dm C7 Bb7

I look a - round — Leaves are brown — now, And the sky — is A Ha -

A7 Dm C Bb7

- zy Shade_ Of Win - ter. Look a - round; — Leaves are brown, There's a patch -

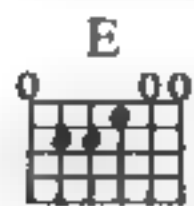
1. A7 Dm 2. A7 Dm

— of snow_ on the ground. — Look a - round; — of snow_ on the ground. —

HEARTS AND BONES

WORDS AND MUSIC BY PAUL SIMON

Moderately bright, in 2



mf



One and one - half wan - der - ing Jews, _____
 back to the sea - son be - fore, _____
 One and one - half wan - der - ing Jews _____

free to wan - der wher - ev - er they
 look - ing back through the cracks in the
 re - turned to their nat - u - ral

choose, door, coasts

are two to re - sume

trav - 'ling peo - ple old

to - geth - er in the

were mar - ried. The

ac - quaint - anc - es,

San - gre de Chris - to, — the Blood of Christ

act — was out - ra - geous. — The bride was con -

step — out oc - ca - sion - al - ly and spec - u - late

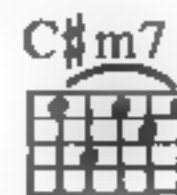
B



Moun - tains — of New Mex - i - co, —

ta - gious. — She burned like a bride. —

who had — been dam - aged the most. —



on the last leg — of a jour - ney — ef -

These e - vents may have had some — if

Eas - y time will de - ter - mine —

D#°7



C#m7



fect on the start - ed a long time a - go,
these con - so - la - tions will be girl by his side,
their re - ward,

 The first system of the musical score. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of a steady eighth-note bass line and a more complex treble line with many beamed eighth notes.

C#m6



Bmaj7



the arc of a love af - fair,
the arc of a love af - fair,
the arc of a love af - fair

 The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part maintains the same rhythmic pattern.

Amaj9



rain - bows in the high des - ert
his hands roll - ing down her
wait - ing to be re -

 The third system of the musical score. It concludes the vocal line and piano accompaniment. The piano part features a final chord in the treble clef and a sustained bass line.

air.
hair.
stored.

E

($\text{♩} = \text{♩}$)

Moun - tain pass - es slip - ping in - to stones, _____
 Love _ like light - - ning shak - ing till _ it moans, _____
 You take two bod - ies and you twirl them in - to one, _____

A

($\text{♩} = \text{♩}$)

To Coda ♩

hearts _ and _ bones, _____

E

G#m7/D# 4 fr.

hearts _ and _

C#m 4 fr.



bones, _____ hearts_ and



1. E




bones.



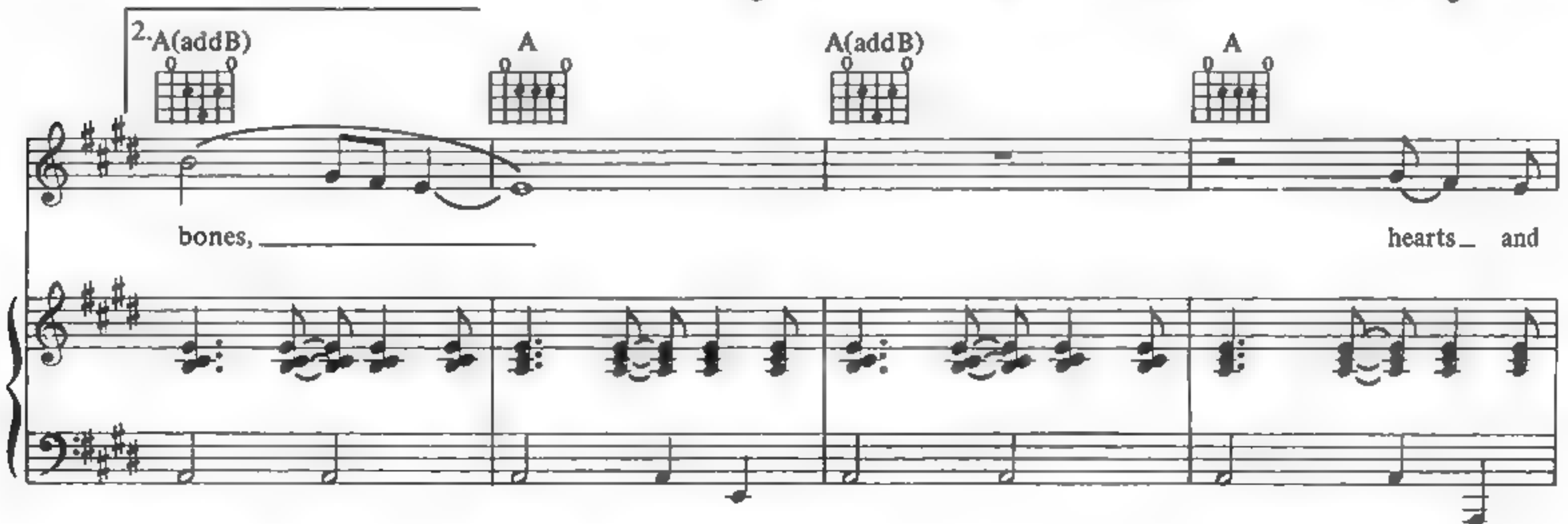
Think - ing



2. A(addB) A A(addB) A



bones, _____ hearts_ and



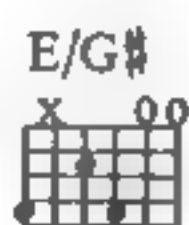


bones.

And



F#m



A



E



whoa_ whoa_ whoa,_ she _ said, "Why, _

R.H.

why don't_ we drive through the night,_ and we'll

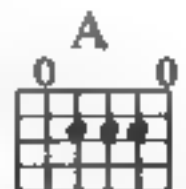


wake up down in _____ Mex - i - co? _____

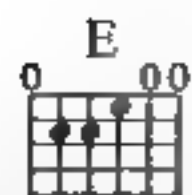


Oh _____ I, _____

I don't _____ know noth - in' a - bout, _____ noth - in' a - bout _____ no _____



_____ Mex - i - co. _____ Tell _____ me _____



why, _____ why won't_ you love me _____ for



who I _____ am where I am?" _____

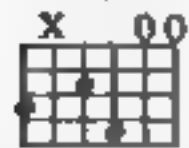


He said, "'Cause that's not the way the world is, _____ ba -



by. _____ This is how_ I love _____

Em/G



— you, ba - by. — This is how I love —

The first system of music features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "— you, ba - by. —" and "This is how I love —". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. It consists of sustained chords in the right hand and a simple bass line in the left hand.

— you, ba by." —

Chord diagram for E: A 6-string guitar fretboard showing the E major chord. The strings from top to bottom are: 1st string (open), 2nd string (fret 2), 3rd string (fret 2), 4th string (fret 2), 5th string (open), and 6th string (open). The 1st, 5th, and 6th strings are marked with '0' above them, indicating they are open.

The second system of music continues the vocal and piano parts. The vocal line includes the lyrics "— you, ba by." and "by." —. The piano accompaniment features a more active bass line in the second measure, with notes marked with a fermata.

The third system of music shows the piano accompaniment continuing. The right hand has sustained chords, while the left hand plays a rhythmic pattern of eighth and sixteenth notes, with some notes marked with a fermata.

D. S. $\frac{5}{8}$ al Coda Φ

The fourth system of music concludes the piece. It follows the instruction "D. S. $\frac{5}{8}$ al Coda Φ ". The piano accompaniment continues with the same rhythmic pattern in the left hand and sustained chords in the right hand, ending with a final chord in the right hand.

Coda

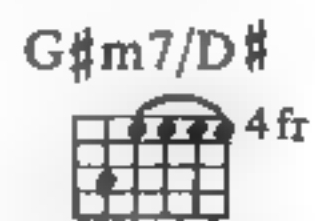
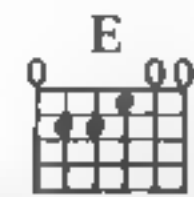


their hearts _____ and their bones, _____

and _____ they won't come _____ un -



done, _____ hearts and bones, _____



_____ hearts and bones, _____

C#m
4 fr

A(addB)

hearts and bones, _____

E

hearts — and bones. —

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains three whole rests. The middle staff is a treble clef with the same key signature and contains a melody of eighth and quarter notes. The bottom staff is a bass clef with the same key signature and contains a bass line with eighth and quarter notes. The music is divided into three measures by vertical bar lines.

E

A musical score for the song 'The Rose Tree'. It consists of two systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system has a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score is divided into three measures by vertical bar lines. The first measure contains a treble staff with a whole note and a bass staff with a whole note. The second measure contains a treble staff with a whole note and a bass staff with a whole note. The third measure contains a treble staff with a whole note and a bass staff with a whole note. The score is written in a simple, clear style.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains four measures, each with a single half note: D5, E5, F#5, and G5. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It contains four measures of music. The bass line starts with a half note D3, followed by a half note E3, then a half note F#3, and finally a half note G3. The treble line has a whole rest in the first measure, followed by a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The melody in the treble line is a simple scale: D4-E4-F#4-G4. The bass line is a simple accompaniment: D3-E3-F#3-G3.

1.2.3.

4.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody begins with a half rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The second system also consists of a single staff with a treble clef, the same key signature, and a common time signature. The melody continues with a half rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The score is written in a simple, clear style, suitable for a children's songbook.

HEY, SCHOOLGIRL

WORDS AND MUSIC BY PAUL SIMON AND ARTHUR GARFUNKEL

Moderately

Piano introduction in G major, 4/4 time. The right hand plays a series of chords: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, 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E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, 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F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G36



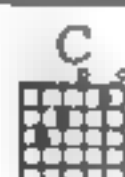
to say, "Who - bop - a - loo - chi-bop, let's meet af - ter school at

1.2.



three." }

1. She said, "Hey, babe, but there is one thing more, —
2. She said, "Hey, babe, I got - ta lot to do, —



My school is o - ver at a half - past four, —
It takes me ho - urs till my home-work's thru, —

May - be when we're old - er, then
Some-day we'll go stead-y, so



we can date, —
don't you fret, —

Ooh, —
Ooh, —

let's wait!"
not yet!"

3.



3. Then she turned a - round to me with that gleam in her eye, —

D7



G



She said, "I'm sor - ry if I passed you by, I'm gon - na

C



G



D7



skip my home - work, gon - na cut my class, — Bug out — of here

G



G



D7



G



Eb



C



real fast." Hey, School - girl in the sec - ond row,

G

D7

Now we're go - in' stead - y, hear the words that I want you to

know.

Well, it's

"Who - bop - a - loo - chi - bop,

you're mine,

I knew it all the time."

Fade out

D7

G

Who - bop - a - loo - chi - bop,

hah,

you're mine. —

HOW THE HEART APPROACHES WHAT IT YEARNs

WORDS AND MUSIC BY PAUL SIMON

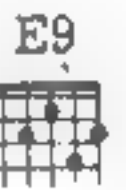
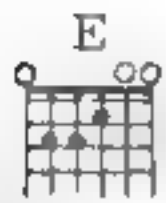
Moderately

No chord



In the

mp freely *a tempo*



blue light of the Bel - ve-dere Mo - tel,



won-d'ring as the tel - e - vi - sion burns

B7 E

how the heart ap-proach-es_ what it yearns._ In a

E E9

fe - ver, I dis-tinct - ly hear your voice_ e-
 Instrumental phone_ booth in some lo - cal bar and grill,_ re-

A E

merg - ing from a dream._ The dream re - turns.
 hears - ing what I'll say,_ my coin re - turns.

B7 E E7

To Coda

How the heart ap-proach-es_ what it yearns.
 How the heart ap-proach-es_ what it

1

Gbmaj7



Gb/F



Bbm7



Bbm6



Cm7-5



C°7



Af - ter the rain on the In - ter-state, head - lights slide past the
 dream we are ly - ing on the top of a hill and head - lights slide past the

Bbm7



Ebm7-5



Dbmaj7



moon.
 moon.

A bone - wea - ry trav - 'ler that waits by the side of the
 I roll in your arms and your voice is the heat of the

Gbmaj7



Gbm6



1.

B7



2.

B7



D.S. al Coda

road:—
 night:—

where's he go-ing?
 I'm on fire.—

In a

Coda



B7



yearns.

How the heart ap -

proach - es what it yearns.

B7



E



B7



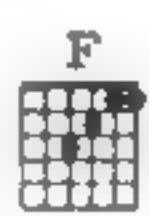
E

*rit.*

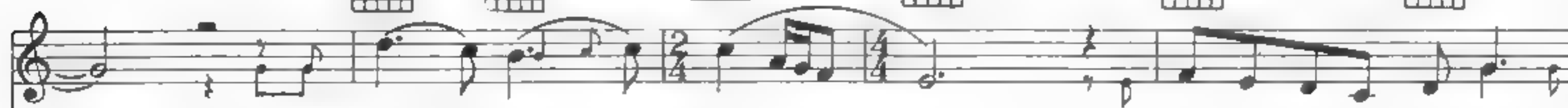
I Am A Rock

WORDS AND MUSIC BY PAUL SIMON

Slowly









1. A win-ter's day _____ In a deep and dark De - cem-ber; _____
 2. walls, _____ A fort - ress deep and might-y, _____
 3. love; _____ But I've heard the word be - fore; _____
 4. books _____ And my po - e - try to pro - tect me; _____






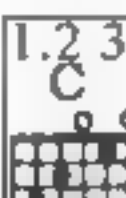
I am a lone, _____ Gaz - ing from my win - dow
 That none may pen - e - trate. I have no need of friend-ship,
 It's sleep - ing in my mem-o - ry. I won't dis-turb the slum-ber of
 I am shield - ed in my ar - mour, Hid - ing in my room,












To the streets be - low On a fresh - ly fall - en si - lent shroud of snow.
 Friend ship caus - es pain. It's laugh - ter and it's lov - ing I dis - dain.
 feel - ings that have died. If I nev - er loved I nev - er would have cried.
 Safe with - in my womb. I touch no one and no one touch - es me.

I Am A Rock, -


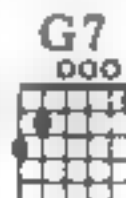




I am an is - land.

2. I've built —
 3. Don't talk of
 4. I have my land.

And a

mf *mf*

rock feels no pain; And an is-land nev - er cries.

p

I KNOW WHAT I KNOW

WORDS BY PAUL SIMON

MUSIC BY PAUL SIMON AND GENERAL M.D. SHIRINDA

Moderately

Guitar Chord Diagrams:

- C:** 0 0 0 (open strings)
- F:** 1 2 3 4 (first four frets)
- G:** x 0 0 0 (open strings, x on 6th string)

Lyrics:

looked me o - ver and I guess she thought I was all right,
 some - thing a - bout you that real - ly re - minds me of mon - ey." She was all
 moved so eas - i - ly, all I could think of was sun - light. I said,


G x000 C F



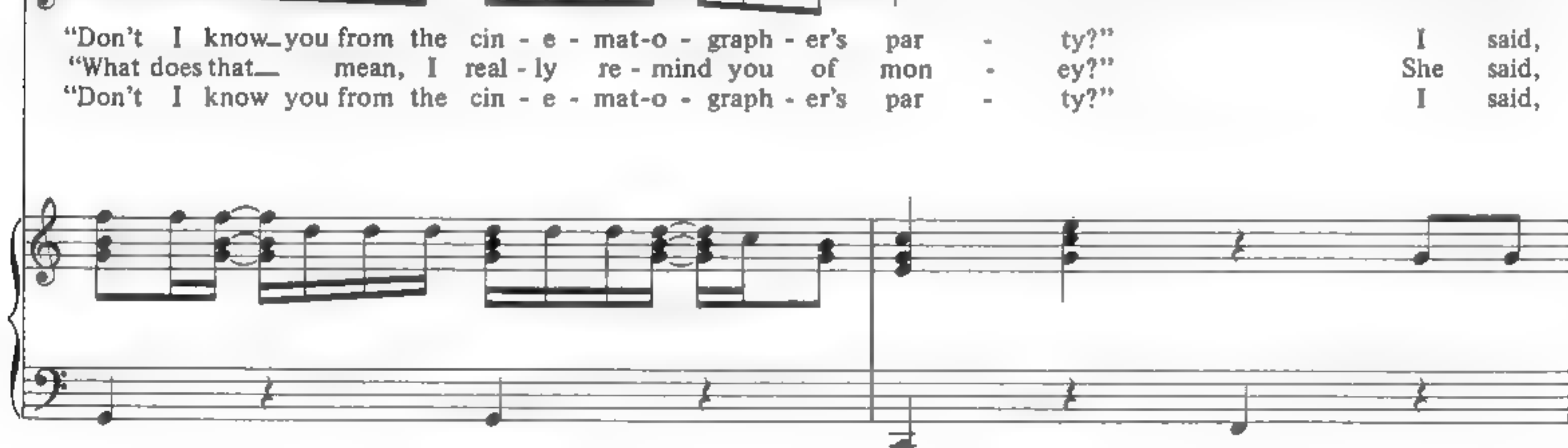
right in a sort of a lim - it - ed way_ for an off night. She said,
 kind of a girl who could say things that were - n't that fun - ny. I said,
 "Are - n't you the wom - an who was re - cent - ly giv - en a Ful - bright?" She said,




G x000 C F



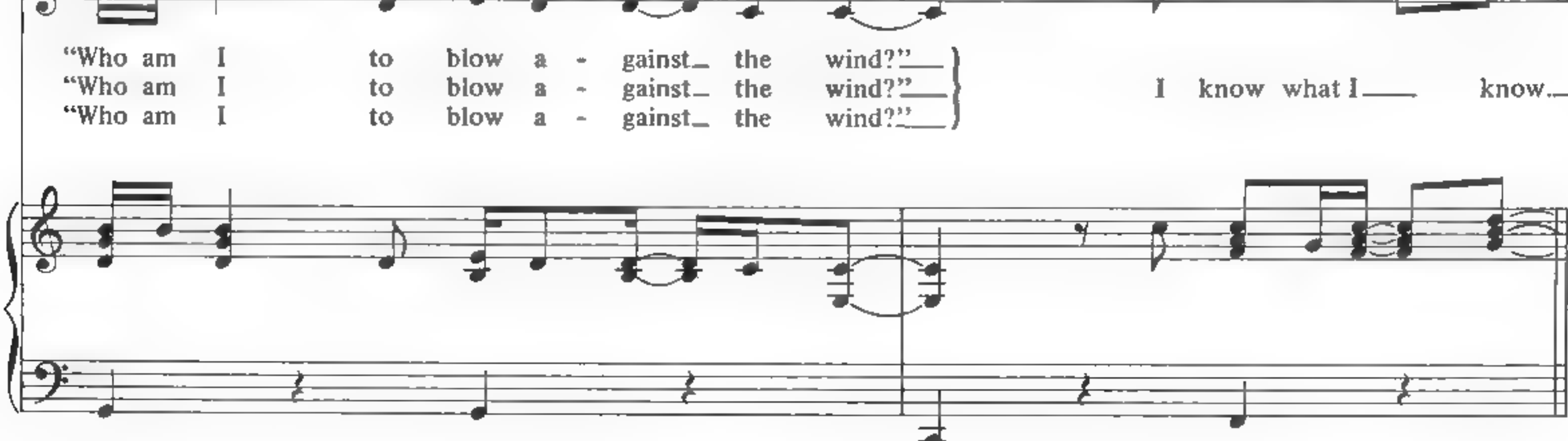
"Don't I know_ you from the cin - e - mat-o - graph - er's par - ty?" I said,
 "What does that_ mean, I real - ly re - mind you of mon - ey?" She said,
 "Don't I know you from the cin - e - mat-o - graph - er's par - ty?" I said,



G x000 C F



"Who am I to blow a - gainst_ the wind?" } I know what I_ know_
 "Who am I to blow a - gainst_ the wind?" }
 "Who am I to blow a - gainst_ the wind?" }



G x000 C 0 0 F

I'll sing what I said. We come and we go.

G x000 C 0 0 F

It's a thing that I keep in the back of my head. I know what I know.

G x000 C 0 0 F

I'll sing what I said. We come and we go.

G x000 C 0 0 F G x000

It's a thing that I keep in the back of my head.

C F G

To Coda

1. C F

She said, "There's

2. C F D.S. $\frac{3}{4}$ al Coda

She

Coda C F

I know what I— know.

Repeat and fade

G C F

I know what I— know..

G C F

I know what I— know.

KODACHROME™

WORDS AND MUSIC BY PAUL SIMON

With a moving beat

Piano introduction in 4/4 time, marked *mf*. The right hand features a series of eighth-note chords (F, Fmaj7, F7, F7+9) moving in a descending pattern. The left hand plays a steady eighth-note bass line.


Verse 1.

Verse 1 musical notation. The vocal line (treble clef) includes guitar chord diagrams for F, Fmaj7, F7, and F7+9. The lyrics are: "1. When I think back ___ on all ___ the crap ___ I learned in high ___". The piano accompaniment (grand staff) is marked *mf* and features a steady eighth-note bass line in the left hand and chords in the right hand.


Continuation of Verse 1 musical notation. The vocal line (treble clef) includes guitar chord diagrams for Bb and Gm. The lyrics are: "___ school, It's a won - der". The piano accompaniment (grand staff) continues with the same eighth-note bass line and chords.

* "KODACHROME" is a registered trademark for color film

C7 F Gm C7



I can think — at all. And though my lack —



F Fmaj7 F7 F7+9 Bb



— of ed - u - ca - tion has - n't hurt — me none, —



Gm C7



I can read the writ - ing on the wall. —



Chorus: **F** **F7** **Bb** **D7** **G7**

Ko - da - chrome, They give us those nice




bright col - ors, They give us the greens of sum -

- mers, Makes you think all the world's a sun - ny

day. Oh yeah, I got a Ni - kon

Cm **F** **Bb** **Eb** **C** **F** **Bb** **D** **G** **Cm**

F B \flat E \flat

cam - 'ra, I love to take a pho - to - graph, — So mom - ma, don't take —

C7 F B \flat





— my Ko - da - chrome — a - way. —

To next strain
Dm Gm C





No chord

Fine

2. If you took all —

Verse 2. F Fmaj7 C7 F7+9 B \flat







— the girls — I knew when I was sin - gle




And brought them all to - geth - er for — one







night, I know they'd nev - er match — my





sweet im - ag - i - na - tion, —






And ev - 'ry - thing looks worse in black and white. Ko - da -

D S al Fine 

JONAH

WORDS AND MUSIC BY PAUL SIMON

Medium Soft Rock beat












Half an hour. — Change your strings and tune — up. —
 No one gives their dreams — a - way too light - ly. —









Siz - ing the room — up. — Check-ing the bar. —
 They hold them tight - ly. — warm a-against cold. —




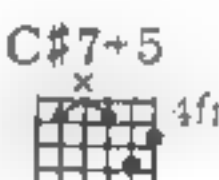





Lo - cal girls' un -
One more year of

spo - ken con - ver - sa - tion...
trav - 'ling 'round this cir - cuit... Mis - in - for -
Then you can

ma - tion... Plays
work it in - gui - tar...
to gold... They say -

Jo - nah, he was swal - lowed by a whale.

C#7-9



Fmaj7



Fm7-5 Bb7



Ebmaj7



But I say there's no truth to that tale.—

Eb7



Abm7



Db7



I know— Jo - nah, he was swal-lowed by— a song.—

Gbmaj7



1. Cbmaj7/Bb



Ebm



Fm/Eb



Ebm



Fm/Eb



2. Cbmaj7/Bb



Ebmaj7



Here's to all the boys — who came a —

Abmaj7



Dm7-5



long, —

car - ry - ing soft —

Dbmaj7



C7



Em7



— gui - tars — in card - board cas - es all —

Bb7



Am7-5



Abmaj7



night —

long. —

Fm7 **Bb7** **Am7 -5** 4fr.

Do you won - der where_ those boys have gone?_

Abmaj7 4fr. **Fm7** **Bb7**

Do you won - der where_ those boys have

Ebmaj7 **Abmaj7** 4fr.

gone?

Repeat and fade
Ebmaj7 **Abmaj7** 4fr.

KEEP THE CUSTOMER SATISFIED

WORDS AND MUSIC BY PAUL SIMON

Moderately bright

E \flat

3

Gee but it's great to be back home,
Dep - u - ty Sher - iff said to me

Home is where I want to
Tell me what you come here

mf

A \flat 4fr

3

be. ————— I've been on the road so long my friend,
for, ————— boy. You bet - ter get your bags and flee.

3

B \flat

And if you came a - long I know you could - n't dis - a - gree. ———
You're in trou - ble boy, And now you're head - ing in - to more. ———

Ab 4fr Eb

It's the same old sto - ry (Yeah) } Ev - 'ry-where I

It's the same old sto - ry

Ab 4fr Eb Bb Eb

go, I get slan - dered, Li - beled, I hear words...

Ab 4fr Eb

I nev - er heard in the Bi - ble. And I'm one step a-head of the

Cm Eb Cm Ab 4fr Eb Eb7

shoe shine, Two steps a-way from the coun - ty line, Just trying to keep my cus - tom - ers

Ab 4fr

1. Eb

2. Eb

sat - is - fied, Sat - is - fied. fied.

Woh Woh Woh Woh

But it's the same old

sto - ry Ev - 'ry-where I go, I get

Eb/Ab

Eb

Ab 4fr

Eb

Ab 4fr



slan - dered,

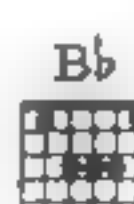
Li - beled, — I hear words — I nev - er heard in the Bi -



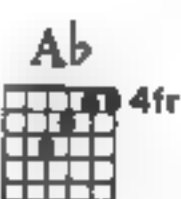
ble. —

And I'm so

tired, — I'm



oh — so tired, — But I'm trying to keep my cus - tom - ers



sat - is - fied,

Sat - is - fied. —

THE LATE, GREAT JOHNNY ACE

WORDS AND MUSIC BY PAUL SIMON

CODA BY PHILIP GLASS

Slowly, in 2

A \flat maj7



D7



A \flat maj7



D7



mp

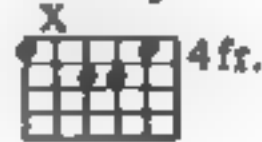
A \flat maj7



D7



A \flat maj7



I was read - ing a mag - a - zine__ and think - ing of a rock - and - roll
real - ly was - n't such a John - ny Ace fan, but I felt bad all the
cold De - cem - ber eve - ning I__ was walk - ing through the Christ - mas

D7



A \flat maj7



D7


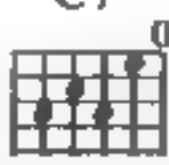







song. The year was nine - teen fif - ty - four and I
same. So I sent a - way for his pho - to - graph and I
tide, when a stran - ger came up and asked me if I had


G  G7  C  F/C 

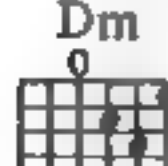



had - n't been play - ing that long. When a man came on the ra -
 wait - ed till it came. It came all the way from Tex -
 heard John Len - non died. And the two of us went to




C  C7  F  Gm7  F/A  Bb9  Am7 

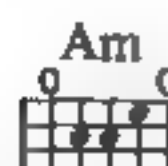


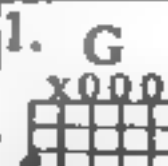
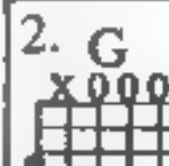
di - o, and this is what he said: he said, "I
 as with a sad and sim - ple face. And they
 this bar, and we stayed to close the place. And



Dm  E  Am7  F 

hate to break it to his fans, but John - ny Ace is dead." (Yeah, yeah,
 signed it on the bot - tom, "From the Late Great John - ny Ace." (Yeah, yeah,
 ev - 'ry song we played was for the Late Great John - ny Ace. (Yeah, yeah,




Am  Dm7  To Coda  1. G  2. G 

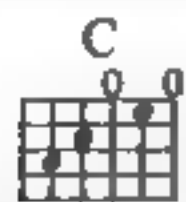
yeah.)
 yeah.)
 yeah.)

Well, I

rit. a tempo

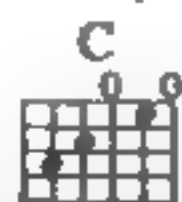


Medium shuffle



12/8

mf R.H.



It was the year of the Bea - tles. It was the

year of the Stones. — It was nine - teen — six - ty - four. —

I was liv -

B \flat /D

Fm

E \flat

C

B

B \flat

Am

ing in Lon - don with the girl _____

from the sum - mer be - fore. _____

It was the

year of the Bea - tles. It was the year of the Stones. _____

A

year af - ter J. F. _____ K. _____





We were stay - ing up all — night and








giv - ing the days — a - way. — And the







mu - sic was flow - ing a - maz - ing and blow - ing my way.





On a

D. S. $\frac{2}{3}$ al Coda

Medium tempo

Coda

G



Am/E



Bb/F



Am/E



Bb



Bbm/Db



Am/E



Bb/F



Bbm/Db



Am/E



1.

2.

LATE IN THE EVENING

WORDS AND MUSIC BY PAUL SIMON

Brightly, in 2

No chord

[illegible]

The

Bb



first thing I___ re - mem - ber, I___ was ly - ing in___ my bed.____
next thing I___ re - mem - ber, I___ am walk - in' down_ the street.____
learned to play___ some lead___ gui - tar.____ I was un - der - age___ in this



first thing I___ re - mem - ber, I___ was ly - ing in___ my bed.____
next thing I___ re - mem - ber, I___ am walk - in' down_ the street.____
learned to play___ some lead___ gui - tar.____ I was un - der - age___ in this

I'm feel - in' all right. I'm with my boys. I'm with my troops, -
fun - ky bar. And I stepped out - side to smoke my - self a "J." -

I could-n't of been no more than one or two.

yeah. -

I re-
And
And

mem - ber there's a ra - di - o com - in' from the room -
down a - long the av - e - nue, some guys were shoot - in' pool, -
when I came back to the room, ev - 'ry - bod - y just

next door, and my moth - er laughed the way some la - dies do -
seemed to move, and I heard the sound of a cap - pel - la groups, -
and I turned my amp up loud and I be - gan to play. -

F

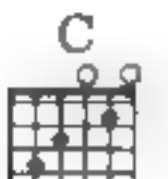


yeah, —

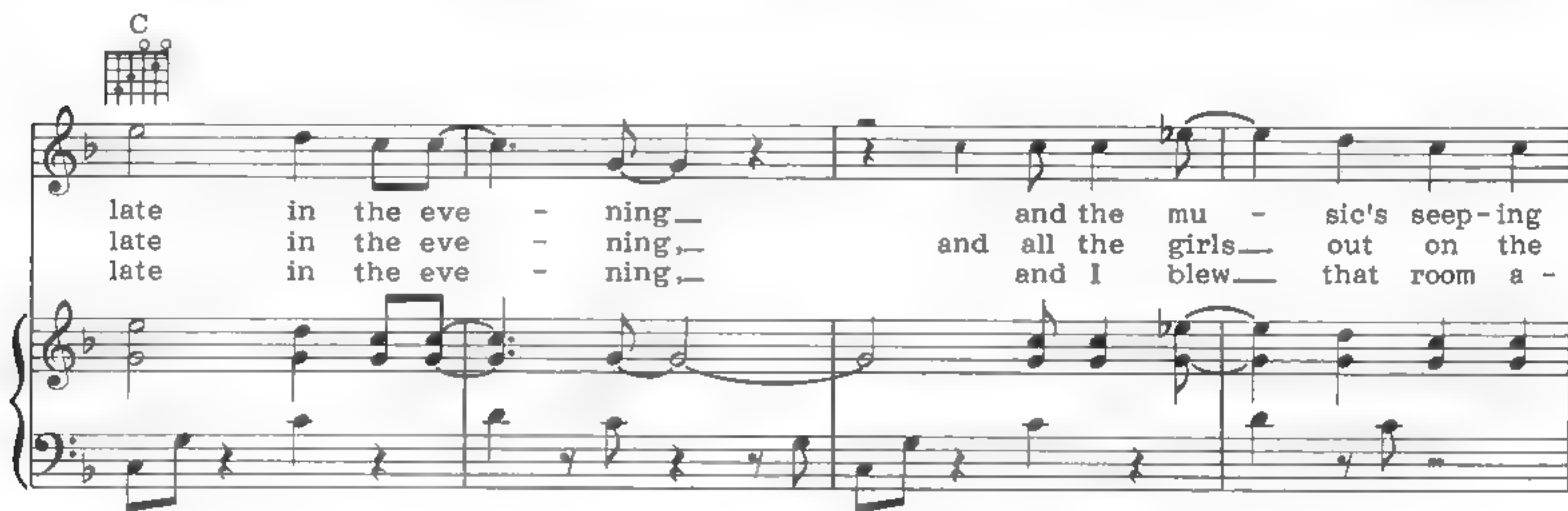
when it's
sing-in'
And it was



C



late in the eve - ning — and the mu - sic's seep-ing
late in the eve - ning, — and all the girls — out on the
late in the eve - ning, — and I blew — that room a -



F



12.

through. — yeah. —
stoops, —
way. —

The
Then I



3.

Bb




First system of musical notation. The top staff is a single treble clef staff with whole rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The music consists of eighth and quarter notes. A guitar chord diagram for the F major chord is shown above the staff.

Second system of musical notation. The top staff is a single treble clef staff with whole rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The music consists of eighth and quarter notes. A guitar chord diagram for the B-flat major chord is shown above the staff.

Third system of musical notation. The top staff is a single treble clef staff with whole rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The music consists of eighth and quarter notes. A guitar chord diagram for the F major chord is shown above the staff.

Fourth system of musical notation. The top staff is a single treble clef staff with whole rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The music consists of eighth and quarter notes. A guitar chord diagram for the C major chord is shown above the staff.



To Coda

The first system of music features a vocal line with a whole rest and a piano accompaniment. The piano part consists of eighth-note chords in the right hand and single notes in the left hand, all in a B-flat major key signature.

The second system of music includes a guitar chord diagram for Bb major. The vocal line begins with the lyrics "The first thing I re-mem - ber when you came". The piano accompaniment continues with eighth-note chords and single notes.

The third system of music continues the vocal line with the lyrics "in - to my life, I said, 'I'm gon-na get that girl no mat - ter what I do.'". The piano accompaniment remains consistent with the previous systems.

The fourth system of music features a guitar chord diagram for F major. The vocal line begins with the lyrics "Well, I". The piano accompaniment includes a long melodic line in the right hand with a fermata and a whole rest, and continues with eighth-note chords and single notes in the left hand.

Bb

guess I'd been in love___ be-fore,___ and once or twice___ I been on___ the floor,___ but I

F

nev-er loved no one___ the way___ that I___ loved you._____

C

And it was late in the eve - ning,___

F

and all___ the mu - sic seep - ing through._____



Coda

D.S. $\frac{8}{8}$ al Coda \oplus

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a guitar chord diagram for the key of F major (F, C, G, A, C, F) and a treble clef staff with a whole note chord of F major. The second system features a grand staff (treble and bass clefs) with a whole note chord of F major in the treble and a whole note bass line in the bass. The third system continues the grand staff with a whole note chord of F major in the treble and a whole note bass line in the bass.

LOVES ME LIKE A ROCK

WORDS AND MUSIC BY PAUL SIMON

With a moving shuffle beat

mf

1. When I was a lit - tle boy, (When I was just a boy.) and the dev - il would call my

mf

name, (When I was just a boy.) I'd say, "Now who do,

who do you think you're fool - ing?" (When I was just a boy.) I'm a con - se - crat - ed

boy. (When I _____ was just a boy.) I'm a sing - er in the Sun - day choir,

Oh, _____ my ma - ma loves me, she loves _____ me. She

get down on her knees and hug _____ me like She Loves Me Like A

Rock. She rocks me like the rock of a _____ ges and loves.

Guitar chords: C, G, G7, C, G, D, G, Em, C, G, C, F, C.

G



me. She love me, love me, love me, love me.

No chord

2. When I was grown to be a man, (Grown to be a

man.) and the dev - il would call my name. (Grown to be a

man.) I'd say, "Now who do, who do you think you're fool -

G



C7







ing?" (Grown _____ to be a man.) I'm a con - sum - mat - ed






man, (Grown _____ to be a man.) I can snatch a lit - tle pu - ri - ty, -







My ma - ma loves _____ me, she loves _____ me. She





get down on her knees and hug _____ me like She Loves Me Like A

3

G  F  C 

Rock. She rocks me like the rock of a - ges and loves.



G 

me. She love me, love me, love me, love me.



G  C 

3. And if I was the Pres - i - dent, (Was the Pres - i -



G  C 

dent.) the min - ute the Con - gress call my name. (Was the Pres - i -



dent.) I say, "Now who do, — who do you think you're fool -


(Who ing?" do you think you're fool I've got the Pres - i - den - tial

Seal, (Was — the Pres - i - dent.) I'm up on the Pres - i - den - tial

Po - di - um. — My ma - ma loves — me, she loves —


G C7 G C G C G

D **G** **Em**




me. She get down on her knees and hug me like She

C **G** **C**



Loves Me Like A Rock. She rocks me like the

F **C** **G**



rock of a - ges and loves me. She love me, love me, love me,

Fade out

love me. (Love me like a rock.) She love me, love me, love me, love me. (Love me like a

MOTHER AND CHILD REUNION

WORDS AND MUSIC BY PAUL SIMON

Moderately

The piano introduction is in G major, 4/4 time, marked 'Moderately'. It features a melody in the right hand with a triplet of eighth notes (B4, C5, D5) and sustained chords in the left hand. The dynamic is *mf*.

Vocal line 1: "No, I would not give you false hope on this". The melody is in G major, 4/4 time. Chords C, D, and G are indicated above the staff. The piano accompaniment is in the left hand, with a melody in the right hand. The dynamic is *mf*.

Vocal line 2: "strange and mournful day, But the Mother And Child Re". The melody is in G major, 4/4 time. Chords C, D, G, C, and D are indicated above the staff. The piano accompaniment is in the left hand, with a melody in the right hand.

Vocal line 3: "union is only a motion away,". The melody is in G major, 4/4 time. Chords G, Em, Am, G, and D are indicated above the staff. The piano accompaniment is in the left hand, with a melody in the right hand.

Em



oh, ——— lit - tle dar - ling of mine. —

1. I can't for the
2. I just can't be -

D



life of me — re - mem - ber a sad - der day,
lieve it's so, — and though it seems strange to say,

Em




D



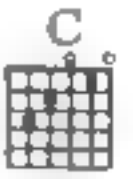
I know they say let it be, — But it just don't work
I nev - er been laid so low — in such a mys -

Em



out that way, — And the course of a life - time runs
te - ri - ous way, — And the course of a life - time runs

C



o - ver and o - ver a - gain. — No, I
o - ver and o - ver a - gain. — But I

would not give — you false — hope on this strange and mourn - ful

day, — When the Moth - er And Child — Re - u - nion — is

on - ly a mo - tion a - way, — Oh, — oh the

Moth - er And Child — Re - u - nion is on - ly a mo - tion a - way, —

Oh, the Moth - er And Child — Re -

u - nion — is on - ly a mo - ment a - way. —

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system contains the lyrics 'Moth - er And Child — Re - u - nion is on - ly a mo - tion a - way, —'. The second system contains 'Oh, the Moth - er And Child — Re -'. The third system contains 'u - nion — is on - ly a mo - ment a - way. —'. Above the vocal line, guitar chords are indicated with letter names and fretboard diagrams: C, D, G, C, D in the first system; G, C, D in the second system; G, Em, Am, G, D in the third system; and G in the final system. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

MY LITTLE TOWN

WORDS AND MUSIC BY PAUL SIMON

Moderately

Tacet

mp

In my lit - tie town — I grew up be - liev - ing

God keeps his eye — on us all.

And he used to lean — up - on — me as I pledged al - le - giance — to the

A Bm E A

wall. Lord, I re - call my lit - tle town:

A/G# F#m Am6 D9

Com - ing home af - ter school; rid - ing my bike — past the gates — of the fac -

G E7 F Bb

to - ries; my mom - do - ing the

F F+ A D

laun - dry, — hang - ing — our shirts in the dirt - y breeze. —

cresc

And af - ter it rains — there's a rain -

mf

G

bow, and all of the col - ors are black. It's

D

not that the col - ors aren't there; it's just i - mag - i - na -

Em

D

G

tion they — lack. Ev - 'ry - thing's the same — back

Dmaj7

E

Em7

in my lit - tle town.

cresc.

Noth-ing but the dead — and dy - ing back in my lit - tle town, —

noth-ing but the dead — and dy -

ing back in my — lit - tle town.

Tacet

Chord diagrams: A, D, G, D, G, D, G, D, C#m7 4fr, Bm, C#m7 4fr, Bm.





In my lit - tle town I nev - er meant noth -





ing; I was just my — fa - ther's son, — mm. —





Sav - ing my mon - ey, —





dream - ing of glo - ry; — twitch - ing like a






fin - ger — on the trig - ger of — a gun! —

cresc. *f*

Repeat and fade





Leav - ing noth - ing but the dead — and dy - ing back in my lit - tle town, —

Repeat and fade




noth - ing but the dead — and dy -



ing back in my — lit - tle town. Noth -

OH, MARION

WORDS AND MUSIC BY PAUL SIMON

Moderately bright (♩ = ♩^3)

G#m G#m/F# G#m/E# C#m/E G#m G#m/F# C#m/E D#7

The

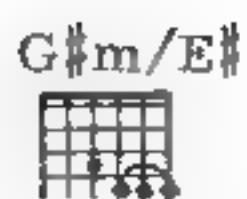
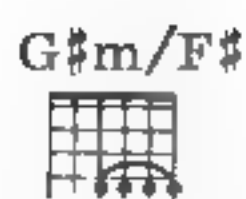
mf

G#m G#m/F# G#m/E# C#m/E G#m G#m/F#

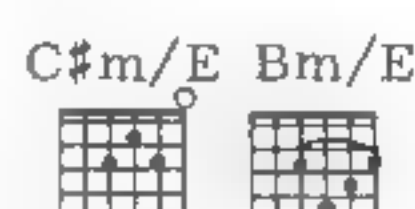
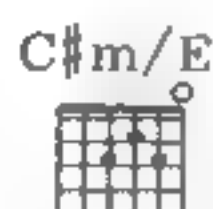
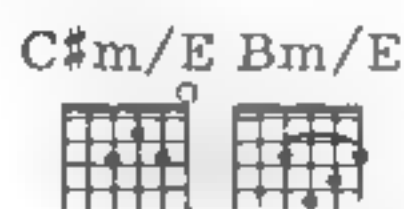
boy's got brains. He just don't use 'em, that's all.

G#m/E# C#m/E G#m G#m/F# G#m/E# C#m/E

The boy's got brains. He just re-fuse to use 'em and that's all.



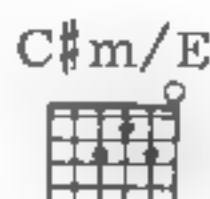
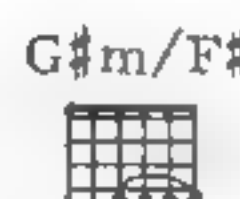
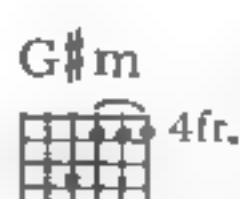
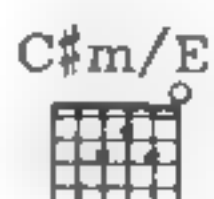
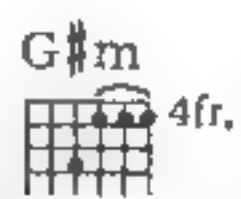
He said, "The more I get to



think-ing, the less I tend to laugh."

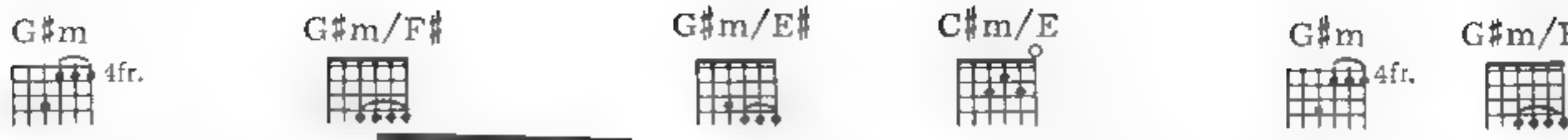


The boy's got brains. — He just ab - stains. —




The

G#m 4fr. G#m/F# G#m/E# C#m/E G#m 4fr. G#m/F#




boy's got a heart, but it beats on his op-po-site side.
 boy's got a voice, but the voice is his nat-u-ral dis-guise.

G#m/E# C#m/E G#m 4fr. G#m/F# G#m/E# C#m/E




It's a strange phe-nom-e-non, the laws of na-ture de-fied.
 Yes, the boy's got a voice, but his words don't con-nect to his eyes.

G#m 4fr. G#m/F# G#m/E# A#07 B A E C#m/E Bm/E



He said, "It's a chance I had to take,
 He says, "Ah, but when I sing,

C#m/E B A E C#m/E Bm/E



so I shift-ed my heart for its safe-ty's sake."
 I can hear the truth au-di-tion-ing."

C#m/E

B

A

D6

Eb

The boy's got a heart, — but it beats — on his op-po-site...
 The boy's got a voice, — but the voice — is his nat-u-ral...

Ab 4fr.

Ab/G

Ab/Gb

Fm7

Oh, Mar-i - on, — I think I'm in trou - ble here. —

A^o7

Bbm7

Bbm7-5


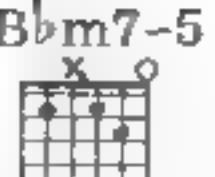
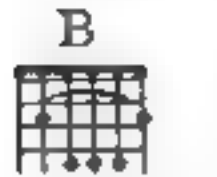
I should-'ve be - lieved — you when — I heard — you say -

Eb7




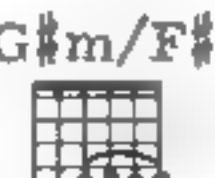


Ab 4fr.

Cm7 3fr.



ing it: the on - ly time — that love is an eas -



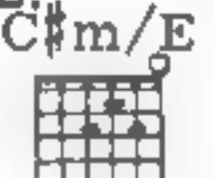





y game _____ is when two _____ oth - er









peo ple _____ are play - ing it.

1   2  

The

Repeat and fade

OLD FRIENDS

WORDS AND MUSIC BY PAUL SIMON

Slowly

Abmaj7 Ebmaj7

Old Friends,

mf

mp

Abmaj7 Ebmaj7

Fm7

Bb7

Eb

Cm

Old Friends,

Sat on their park bench Like book - ends. A

news - pap - er blown through the grass

Falls on the round toes Of the

Ebmaj7

Ab

Eb6

Abmaj7 Ebmaj7

Abmaj7 Ebmaj7

high shoes Of the Old

Friends.

Old Friends,



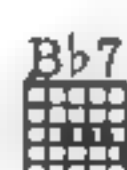
Win - ter com - pan - ions, The old men Lost in their o - ver - coats,



Wait - ing for the sun - set. — The sounds of the cit - y, —



Sift - ing through trees, — set - tle like dust — On the



shoul - ders — Of the Old Friends. — Can you im - a - gine us

Ebmaj7



Ab



Abm



Eb



Years from to-day,

Shar - ing a park bench

qui - et - ly? _____

How

Fm7



Bb7



Cm



Abmaj7 Ebmaj7



ter - ri - bly strange

To be sev - en - ty. _____

Old Friends,

Fm7



Bb7



Abmaj7



Gm7



Fm7



Bb7



mem - o - ry brush - es the same years.

Si - lent - ly shar - ing the

Eb6



Cm



Abmaj7 Ebmaj7



Abmaj7



Ebmaj7



same

fears. _____

poco ritard

PUNKY'S DILEMMA

WORDS AND MUSIC BY PAUL SIMON

Moderate tempo

Wish I was a Kel-logg's Corn Flake Float - in' in my bowl -
 Wish I was an Eng - lish muf - fin 'bout to make the most -

L. H. 2nd time only

— tak - in' mov - ies. Re-lax - in' a - while
 — out of a toast - er. I'd ease my - self down,

Liv - in' in style Talk - in' to a rais - in who 'ca -
 Com - in' up brown I pre - fer boy - sen ber - ry more -

Chord diagrams: Fmaj7, Gm7, C, Bb

Am

sion - al - ly plays L. A. I'm a
 than an - y or - din-ar - y jam.

Fmaj7 Gm7 Fmaj7

Cas - u - al - ly glanc - ing at his toup - ee.
 cit - i - zens for boy-sen-ber-ry jam fan.

1. 2.

Bbmaj7

Ah, South Cal - i -

Fmaj7 Gm7

form - ia. If I be-come a First Lieu-ten - ant





would you put my pho — to on your pia-no? To Mar-y Jane




Best wish - es Mar - tin. Old Rod - ger, draft dod - ger





leav - in' by the base-ment door. Ev - 'ry-bod - y knows what he's



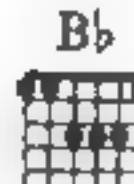



tip - py toe - ing down — there for. Repeat and fade.

ONE MAN'S CEILING IS ANOTHER MAN'S FLOOR

WORDS AND MUSIC BY PAUL SIMON

Moderately slow



mp Instrumental Solo

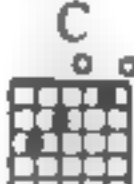


D7(omit 3rd)



No chord

f marcato



mp



D7(omit 3rd)



There's been some



hard feel - ings here — a - bout some words — that were said, — Been some

mf light shuffle



hard feel - ings here, — and what is more, — There's been a blood - y pur - ple nose, — And some

blood - y pur - ple clothes — that were mess - in' up the lob - by



floor, — It's just a - part - ment house rules, — So all you






'part - ment house fools, — re - mem - ber: One Man's Ceil - ing Is An -








oth - er Man's — Floor! — One Man's Ceil - ing Is An - oth - er Man's —




Floor. — There's been some strange go - in's on, — And some

folks have come and gone, — like the el - e - va - tor man — don't work no

F7



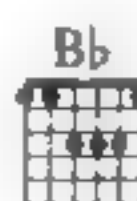
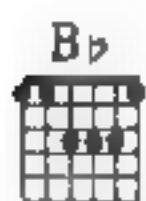
more, I heard a rack - et in the hall, — and I

 Musical notation for the first system, featuring a vocal line and a piano accompaniment. The vocal line starts with a whole note 'more,' followed by a half note 'I', a quarter note 'heard', a quarter note 'a', a quarter note 'rack -', a quarter note 'et', a quarter note 'in', a quarter note 'the', a quarter note 'hall,', and a whole note 'and I'. The piano accompaniment consists of a right hand with a series of eighth and quarter notes, and a left hand with a simple bass line.

thought I heard a call, — But I nev - er o - pened up my door.

 Musical notation for the second system. The vocal line continues with a half note 'thought', a quarter note 'I', a quarter note 'heard', a quarter note 'a', a quarter note 'call,', and a whole note 'But I nev - er o - pened up my door.'. The piano accompaniment continues with similar rhythmic patterns.


It's just a - part - ment house sense, — It's like a -

 Musical notation for the third system. The vocal line continues with a half note 'It's just', a quarter note 'a -', a quarter note 'part -', a quarter note 'ment house', a quarter note 'sense,', and a whole note 'It's like a -'. The piano accompaniment continues with similar rhythmic patterns.


part - ment house rents, — re-mem - ber: One Man's Ceil - ing Is An - oth - er Man's Floor! —

 Musical notation for the fourth system. The vocal line continues with a half note 'part - ment house', a quarter note 'rents,', and a whole note 're-mem - ber: One Man's Ceil - ing Is An - oth - er Man's Floor!'. The piano accompaniment continues with similar rhythmic patterns.







One Man's Ceil - ing Is An - oth - er Man's Floor!






There's an al - ley in the back of my build - ing where some

f heavy shuffle








peo - ple con - gre - gate in shame. I was



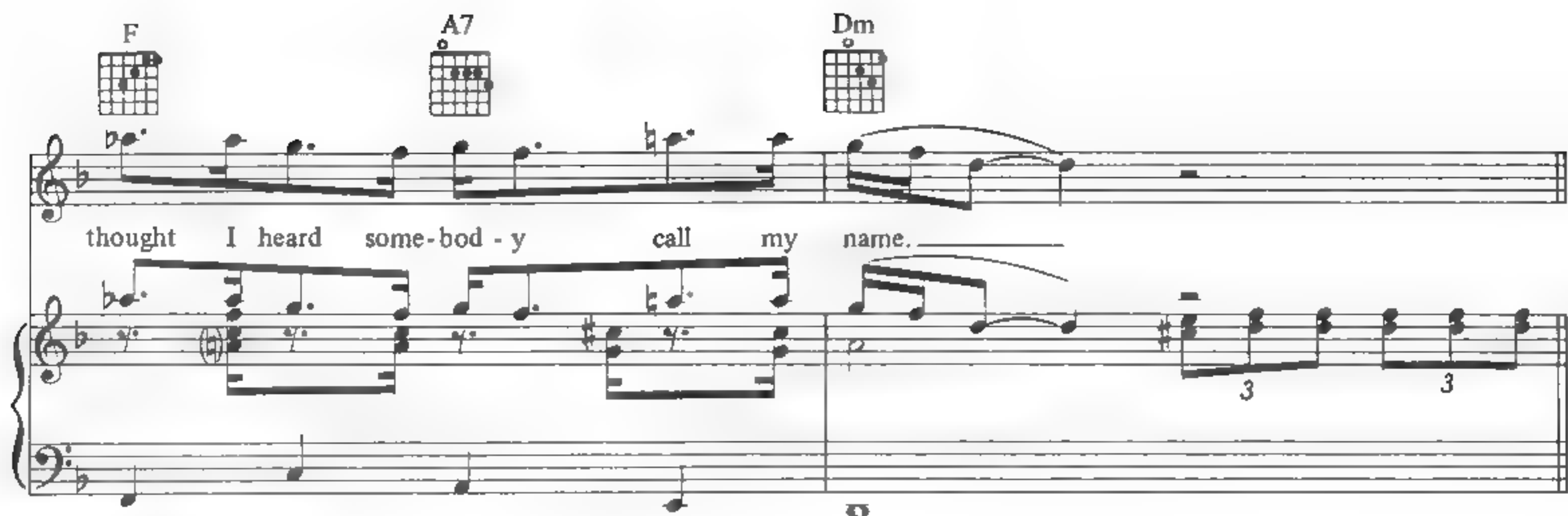



walk - ing with my dogs, and the night was black with smog, When I


F A7 Dm



thought I heard some-bod - y call my name.

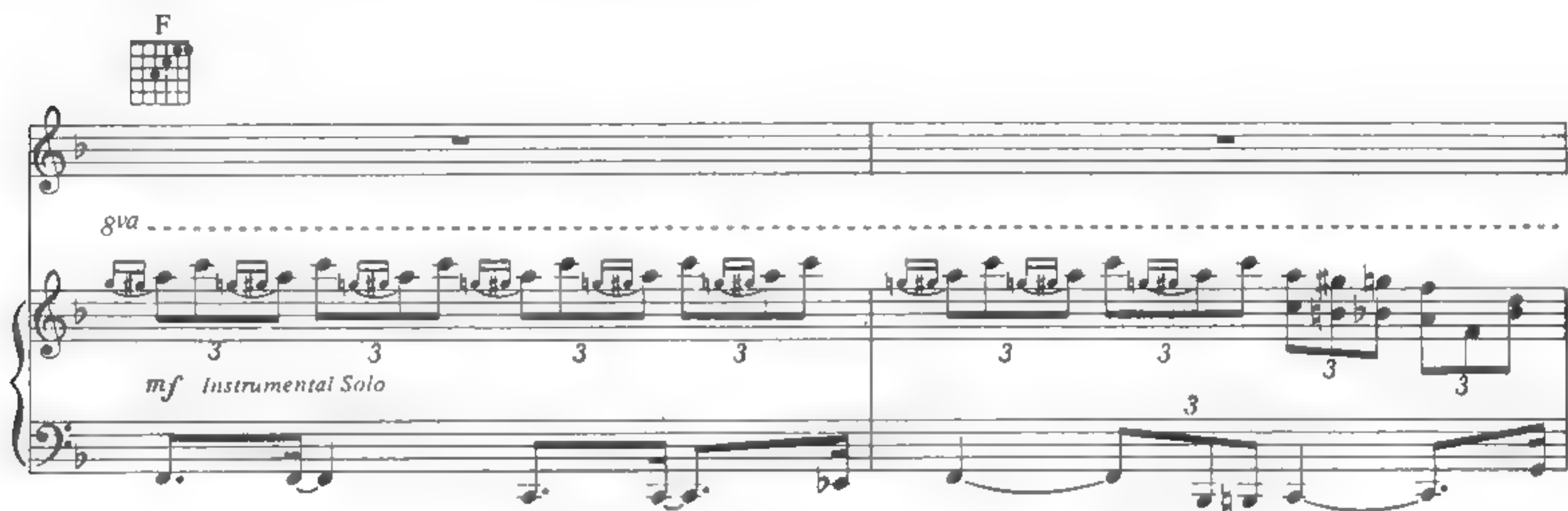


F



gva

mf Instrumental Solo



F7 Bb



(gva) *loco*



gva *loco* *gva*









Ah, loco Re-mem - ber: One Man's Ceil - ing Is An -






f *mf*







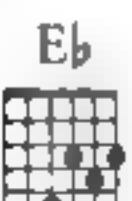



oth - er Man's Floor! One Man's Ceil - ing Is An - oth - er Man's

Repeat and fade

Floor! *mp Instrumental Solo*

3 3 3 3 3 3 3 3

No chord

3 3 3 3 3 3 3 3

f marcato

RENE AND GEORGETTE MAGRITTE WITH THEIR DOG AFTER THE WAR

WORDS AND MUSIC BY PAUL SIMON

Moderately slow, in 2

No chord

Re - ne and Geor - gette Ma - gritte with their dog af - ter the
ne and Geor - gette Ma - gritte with their dog af - ter the

p



N.C.

war war re - turned to their ho - tel suite
were stroll - ing down Chris - to - pher

Amaj7



Street and they un - locked the door. with
when they stopped in a men's store,

F#m6



E6/G#



F#m/A



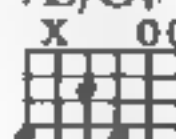
Eas - i - ly los - ing their eve - ning clothes, they danced by the light of the
all of the man - ne - quins dressed in the style that brought tears to their im - mi - grant

B/A



p.

E/G#



moon _____
eyes, _____

to just like the Pen - guins, the
just like the Pen - guins, the

C#m7



4fr.

Amaj9



B9



Moon - glows, the O - ri - oles, the Five Sat - ins, the
Moon - glows, the O - ri - oles, the Five Sat - ins, the

E



G#m7/D#



4fr.

C#m7



4fr.

E/B



Amaj7



deep for-bid - den mu - sic they'd been long - ing for,
eas - y stream of laugh - ter flow - ing through the air,

Re -
Re -





1.

ne and Geor-gette Ma-gritte with their dog af-ter the war. Re -
 ne and Geor-gette Ma-gritte with their dog a-près la guerre.

2.





Side by side they fell a sleep.

cresc. *mp*






Dec - ades glid - ing by like In - di-ans. Time is cheap.






When they wake up they will find

E F#7 B F#6/A# 4fr.

all their per - son - al be - long - ings have

Amaj7 G#m7 4fr. F#m6

in - ter - twined. Oh,

N.C.

Re - ne and Geor - gette Ma - gritte with their dog af - ter the

p

E N.C.

war were din - ing with the pow - er e -

Amaj7



lite and they looked in their bed-room drawer. And

F#m6



E6/G#



F#m/A



what do you think they have hid - den a - way in the cab - i - net cold of their

F#7/A#



4fr.

G#m



4fr.

hearts? The Pen - guins, the

freely

D#m



6fr.

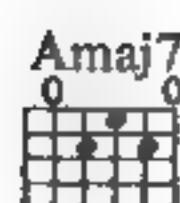
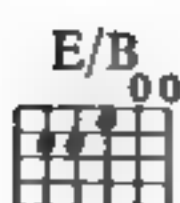
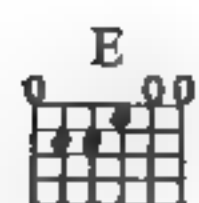
E



B

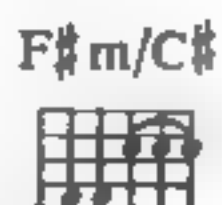


Moon - glows, the O - ri - oles, and the Five Sat - ins, for -



now and ev - er af - ter _____ as it was be - fore, _____

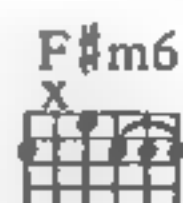
a tempo



N.C.

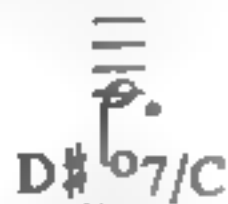
Re - ne and Geor-gette Ma - gritte with their dog af - ter the

rit.



war.

a tempo



p.

p.

p.

p.

RICHARD CORY

WORDS AND MUSIC BY PAUL SIMON

Moderately

mp

The piano introduction consists of four measures. The right hand plays a melody of eighth and quarter notes in D major, while the left hand provides a simple harmonic accompaniment of eighth notes.

Verse:



mf

They say that Rich - ard Cor - y owns one half of this whole town, —
 pa - pers print his pic - ture al - most ev - 'ry - where he goes; —
 free - ly gave to char - i - ty, he had the com - mon touch, —

The first line of the verse is set in D major. The piano accompaniment features a steady eighth-note bass line and a melody of quarter and eighth notes in the right hand.



With po - lit - i - cal — con - nec - tions — to
 Rich - ard Cor - y at the op - 'pra, — Rich - ard
 And they were grate - ful for his pa - tron - age — and they

The second line of the verse continues the melody and accompaniment. The piano part includes a Dm chord in the first measure of this line.



spread his wealth a - round
 Cor - y at a show.
 thanked him ver - y much,

And the Born in - to so - ci -
 So my ru - mor of his part
 mind was filled with won -

- e - ty, a bank - er's on - ly child, He had
 - ies and the or - gies on his yacht! Oh, he
 - der when the eve - ning head - lines read: "Rich - ard




ev - 'ry - thing a man could want:
 sure - ly must be hap - py with
 Cor - y went home last night and put a pow - er, grace and
 bul - let through his



style.
 got.
 head."

But I work in his fac - to - ry

G



— And I curse the life— I'm liv- in' And I curse my pov-er-ty— And I wish—

F



Dm




— that I— could be,— Oh, I wish— that I— could be,— Oh, I wish—

G



1.2.
Dm



— that I— could be— Rich-ard Cor- y.—

3.
Dm



2. The
3. He Cor- y.—

ST. JUDY'S COMET

WORDS AND MUSIC BY PAUL SIMON

Moderately slow

The piano introduction consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.

E9

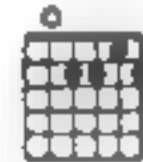


The first line of the song features a vocal melody and piano accompaniment. The vocal line includes the lyrics: "Oo, lit - tie sleep - y boy, — do you know what time it is? — Well, the". The piano accompaniment consists of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The dynamic is 'mf'.

Amaj7



Am6



E(G# bass)



The second line of the song features a vocal melody and piano accompaniment. The vocal line includes the lyrics: "hour of your bed - time's long been past, And though I know you're fight-in' it, I can". The piano accompaniment consists of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The dynamic is 'p'.



tell when you rub your eyes, you're fad - in' fast, oh, fad-in' fast. Won't you



run come see St. Ju - dy's Com - et roll a-cross the skies, And leave a spray of dia-monds in its



wake. I long to see St. Ju - dy's Com - et spar - kle in your eyes when you a -



wake, oh, when you wake, wake. Lit - tle boy, — lit - tle
(Lit - tle boy,

Am6



E(G# bass)



E9



boy.) Won't you lay your bod - y down.

Amaj7



Am6



E(G# bass)



E9



Lit - tle boy, —
Lit - tle boy,

lit - tle boy.)

Won't you close your wear - y eyes.

G#m5



G#7



C#m



Cm



Bm

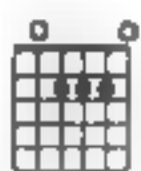


Bbm



Ain't noth - in' flash - in' but the fire - lies.

A



E9



to Coda

Well, I

E9



sang it once,— and I sang it twice, I'm goin' to sing it three times more, I'm goin' to

Amaj7



stay 'til your re - sis - tance is o - ver - come, 'Cause if

Am6



E(G# bass)



F#m



B



E



F#m



I can't sing my boy to sleep,— well, it makes your fa - mous dad - dy look so

A



E9

*D.S. al Coda*

dumb, look so dumb. Won't you

Coda  

E9 

Oo, lit - tle sleep - y boy, do you

Amaj7 

know what time it is?— Well, the hour of your bed - time's long been past, And

Am6 E(G# bass) F#m B E F#m 

though I know you're fight - in' it, I can tell when you rub your eyes that you're fad - in'

A E9 

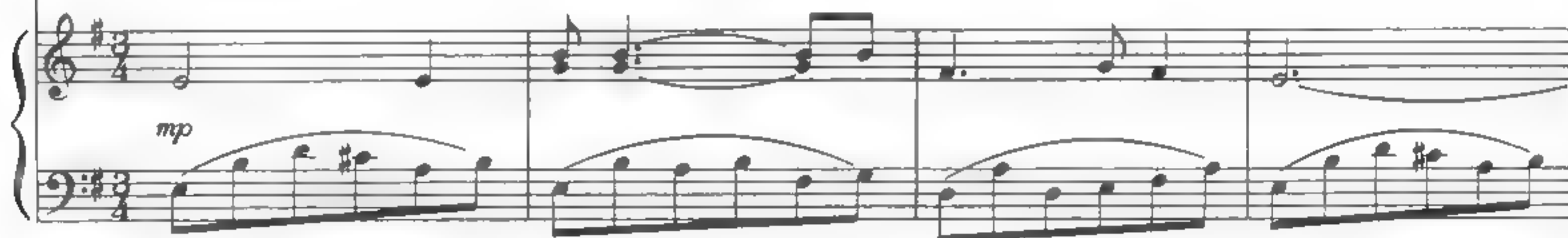
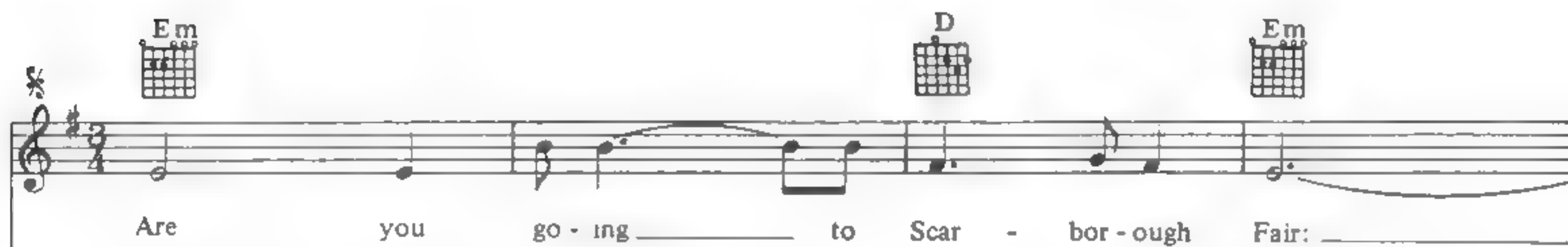
Fade out

fast, oo, fad - in' fast.

SCARBOROUGH FAIR/CANTICLE

ARRANGEMENT AND ORIGINAL COUNTER MELODY BY PAUL SIMON AND ARTHUR GARFUNKEL

Moderately slow



thyme. _____ Re - mem - ber

me to one who lives there. _____

She once was a true love of mine _____

Fine

mine. _____

rit

Em

D Em D Em

On the side of a hill in the deep for - est
On the side of a hill in a sprink - ling of
War bel - lows blaz - ing in scar - let bat -

Tell her to make me a cam - bric shirt:
Tell her to find me an a - cre of land:
Tell her to reap it with a sick - le of leath - er.

G Em G A Em

green.
leaves.
tal - ions.

Trac - ing of spar - row on
Wash - es the grave with
Gen - er - als or - der their





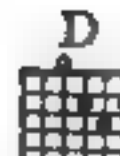

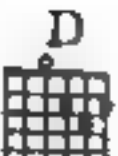
Pars - ley, sage, rose - mar - y and thyme;
Pars - ley, sage, rose - mar - y and thyme;
Pars - ley, sage, rose - mar - y and thyme;

G F#m Em

snow - crest - ed brown.
sil - ver - y tears.
sol - diers to kill.

Blan - kets and
A sol - dier
And to fight for a

With - out no seams nor nee - dle
Be - tween the salt wa - ter and the sea
And gath - er it all in a bunch of










bed - clothes the child of the moun - tain.
 cleans and po - lish - es a gun.
 cause they've long a - go for - got - ten.

work, _____
 strands, _____
 heath - er, _____

Then she'll be a true love of
 Then she'll be a true love of
 Then she'll be a true love of


1.2.




Sleeps un - a - ware of the clar - i - on call.

mine. _____
 mine _____

3.



mine. _____

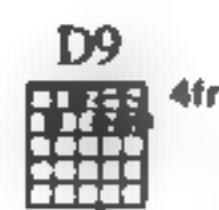
D.S. al Fine 

SOME FOLK'S LIVES ROLL EASY

WORDS AND MUSIC BY PAUL SIMON

Moderately

Tacet



Some folks' lives _____ roll eas - y as a

mp



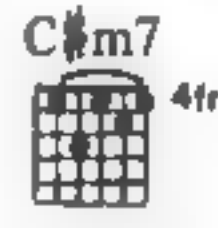
breeze,

drift - ing through a sum - mer



night

head - ing for a sun - ny _____ day.



But most folks' lives, _____ oh, they

gva

loco

mf

F#m



B



E



G#7sus4



4fr

stum - ble

Lord, _____ they fall _____

through no

G#7



4fr

C#m7



4fr

Cm7



3fr

Bm7



fault of their _____ own, _____

most folks nev - er

E



A



catch their _____ stars.

Bm



E

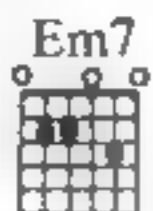


And here I am Lord, - I'm knock - ing at your place - of



bus' - ness;

I know I ain't got no bus' - ness here.



But you said if I ev - er got —



so low I was bust - ed,

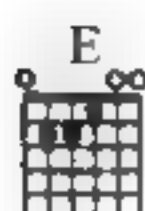
you could be



trust - ed. —

Some folks' lives — roll

cresc



eas - y;

some folks' lives

nev - er roll at



all,

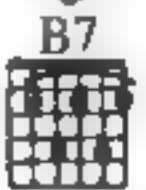
oh, they just



fall,

they just

fall,

dim.

some folks' lives.

rit.

STILL CRAZY AFTER ALL THESE YEARS

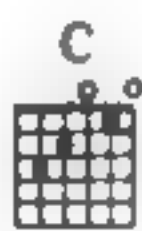
WORDS AND MUSIC BY PAUL SIMON

Freely
Tacet

mp legato
with pedal throughout

I met my

Moderately (♩ = ♩)



old kind of lov - er on the street last night;
man who tends to so - cial - ize;

she
I

mp - mf

seemed so glad to see me, I just smiled. And we
seem to lean on old fa - mil - iar ways. And I

talked a - bout some old times and we drank our - selves some beers. Still
ain't no fool for love songs that whis - per in my ears.

cra - zy af - ter all these years; oh, still

cra - zy af - ter all these years.

D7 G C G 2. G9 3tr
 I'm not the years.

gradual cresc.

Amaj7
 Four in the morn - ing;

E Em G#m7 4tr C#sus4 4tr C# 4tr
 crapped out, yawn - ing; long - ing my life a -

F#maj7 Em7 B C
 way. I'll nev - er wor - ry;

B C G G7 C

why should I? _____ It's all _____ gon - na

decresc.

B C B C

fade.

mp

B Am7 G G G7/B

Now I sit by my win - dow and I

C F7 G F#07

watch the cars; I fear I'll do some dam - age one fine

Bsus4 B7 E D/E A A7/C#
 day. But I would not be con - vict - ed by a

cresc. *mf*
 ju - ry of my peers... Still cra - zy af - ter all these

D D#°7 A E E#°7
 years; oh, still cra - zy, still

F#m D#°7 A
 cra - zy. still cra - zy af - ter all these years.

D A/E E7 A D A
rit.

THE SOUND OF SILENCE

WORDS AND MUSIC BY PAUL SIMON

Moderately



(1.) Hel - lo dark-ness, my old friend,

p (Melody)



I've come to talk with you a - gain, Be - cause a vi - sion soft - ly



creep - ing, left its seeds while I was sleep - ing,



And the vi - sion that was plant-ed in my brain still re -





mains with - in The Sound Of









Si - lence, _____

(2.) In rest - less dreams I walked a - lone
 (3.) And in the nak - ed light I saw

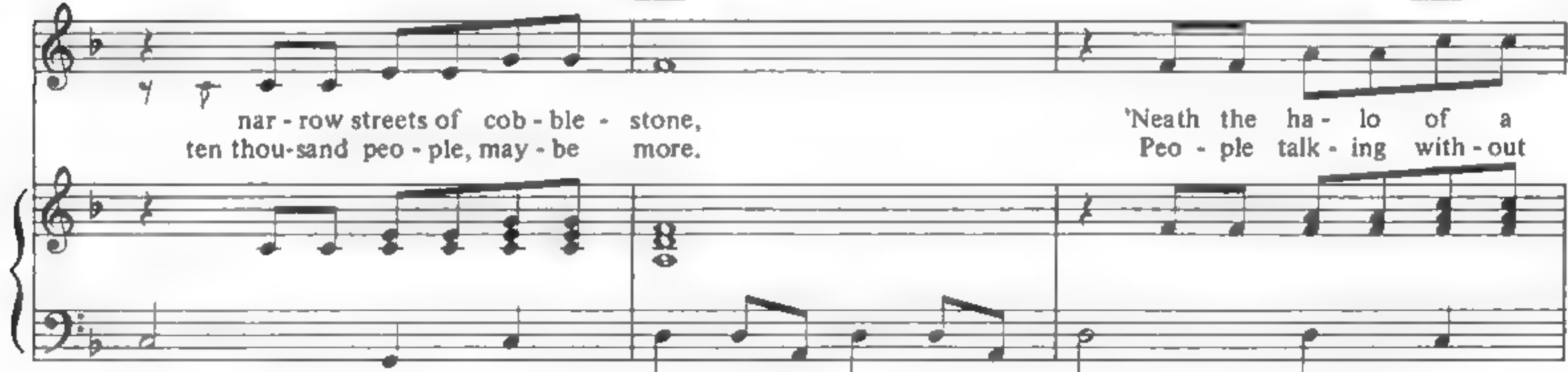
mp (Melody)







nar - row streets of cob - ble - stone,
 ten thou - sand peo - ple, may - be more.

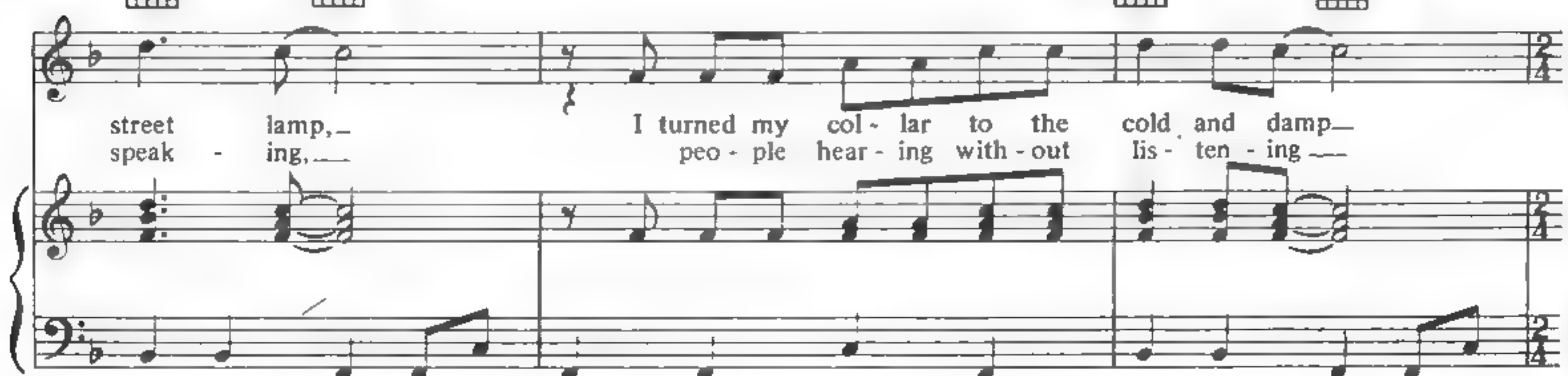
'Neath the ha - lo of a
 Peo - ple talk - ing with - out









street speak - ing, _____

I turned my col - lar to the cold and damp -
 peo - ple hear - ing with - out lis - ten - ing _____




B \flat F



When my eyes were stabbed_ by the flash of a ne - on light that split the
 Peo - ple writ - ing songs_____ that voi - ces nev - er share and no one

Dm F C Dm



night dare and touched The Sound Of Si - lence.
 dis - turb The Sound Of Si - lence.

Dm C Dm



(4.) "Fools!" said I, "You do not know si - lence like a can - cer grows."

mf

F B \flat F



"Hear my words that I might teach you, — Take my arms that I might

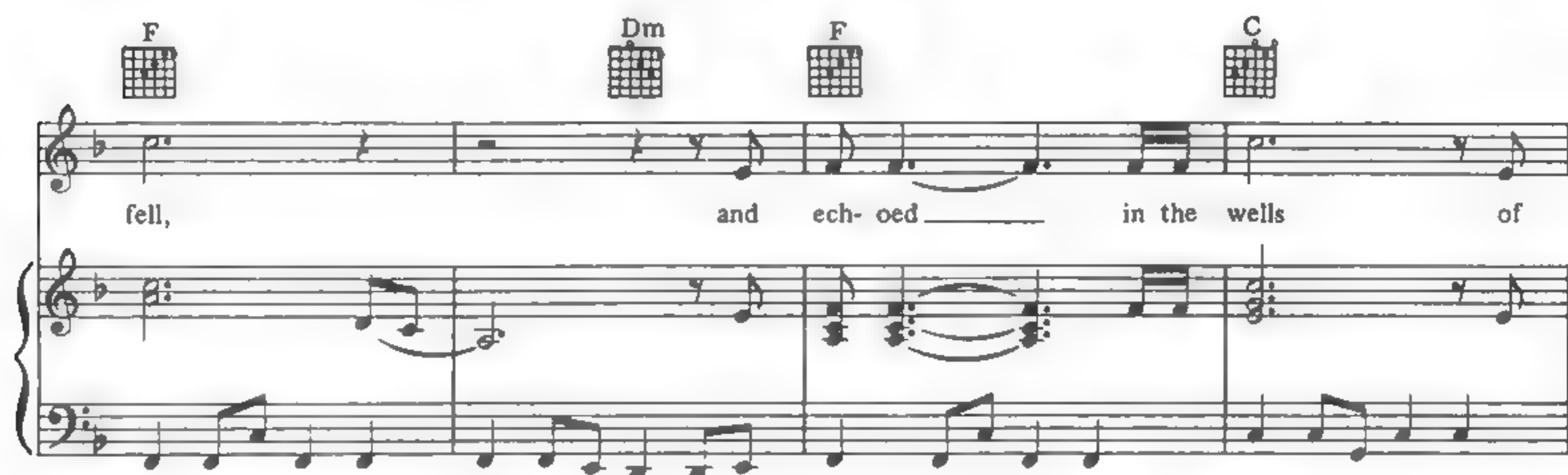
Bb F Bb

reach you." But my words like si - lent rain - drops



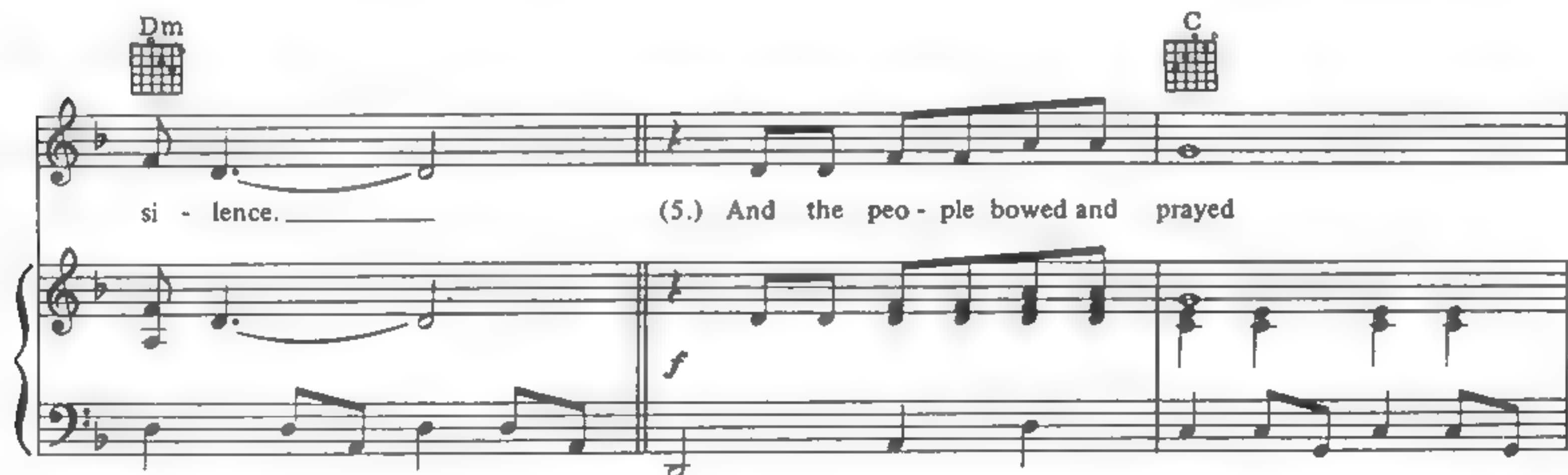
F Dm F C

fell, and ech - oed in the wells of



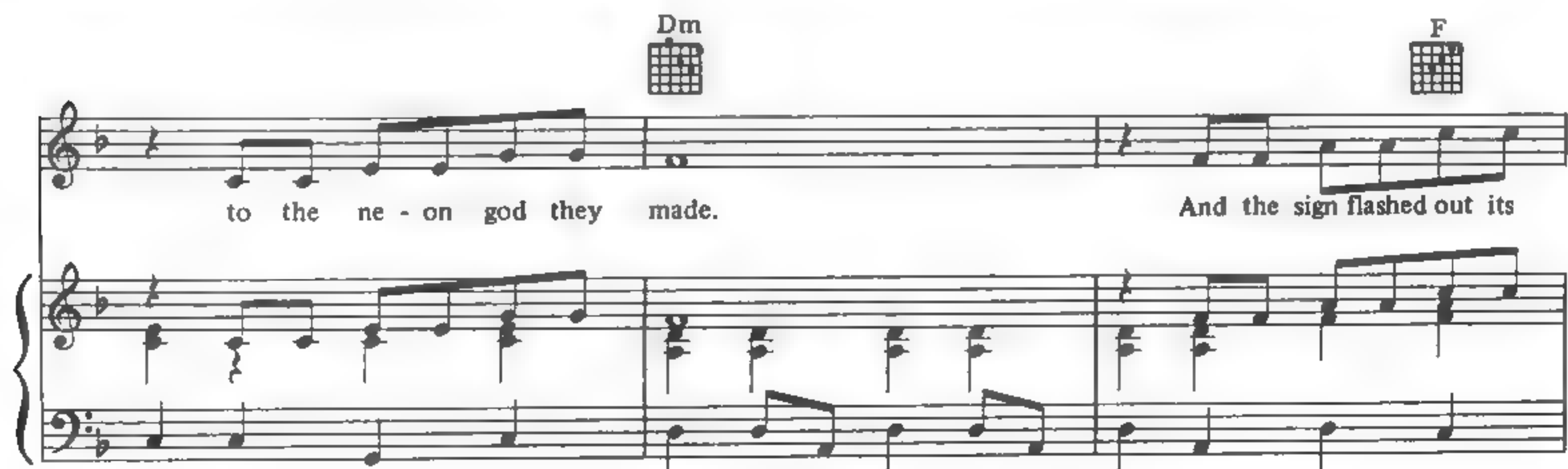
Dm C

si - lence. (5.) And the peo - ple bowed and prayed



Dm F

to the ne - on god they made. And the sign flashed out its



Bb F Bb F

warn - ing. — In the words that it was form - ing, —

Bb

And the signs said "The words of the proph - ets are writ - ten on the sub - way

F Dm F

walls — and ten - e - ment halls" And whis - per'd — in The

poco a poco dim. *mp*

C Dm

Sounds Of Si - lence —

poco a poco ritard. (Melody) *p* *pp*

TAKE ME TO THE MARDI GRAS

WORDS AND MUSIC BY PAUL SIMON

Moderately slow

The piano introduction consists of two staves. The right hand starts with a melody in C major, marked *mf*. The left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderately slow'.



The first line of the song features a vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Come on, Take Me To The Mar - di Gras — where the peo - ple sing and". The piano part includes a *mf* marking.



The second line of the song features a vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "play, — Where the danc-ing is e - lite and there's". The piano part includes a *mf* marking.



No-chord

mu - sic in the street both night and day. Hur - ry, Take Me To The



Mar - di Gras, — In the cit - y of my dreams, —

You can le - gal - ize your laws, you can wear your sum-mer clothes — in the New Or -



leans, And I will lay my bur - den down, —

F9



Rest my head up - on that shore, And when I wear that star - ry

 The first system of musical notation, featuring a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs.

E♭



Gm



crown, I won't be want - ing an - y - more.

 The second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line.

G7



No chord

Take your bur - dens to the

 The third system of musical notation, featuring a vocal line and a piano accompaniment. The piano accompaniment has a treble clef and a key signature of one flat.

C



G7



Mar - di Gras, — Let the mu - sic wash your soul, —

 The fourth system of musical notation, featuring a vocal line and a piano accompaniment. The piano accompaniment has a treble clef and a key signature of one flat.

You can min - gle in the street, You can jin - gle in the beat of the jel - ly roll. —

C No chord C

Tum - ba, tum - ba, tum - ba, Mar - di Gras, —

G7

Tum - ba, tum - ba, tum - ba day, — Mm —

C

Mm

THAT WAS YOUR MOTHER

WORDS AND MUSIC BY PAUL SIMON

Moderately, in 2

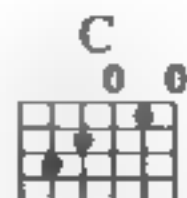


A long— time a -

mf



go, yeah,— be - fore— you was born, dude,
 young girl,— she's pret - ty as a prayer book,
 moth - er,— and that— was your fa - ther,



when I— was still sin - gle and life was
 sweet as— an ap - ple on Christ - mas
 be - fore— you was born, dude, when life was

F

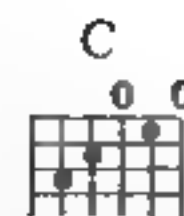
great, — I held — this job as — a trav - el - ing
 Day. — I said, — "Good gra - cious, — can this — be
 great. — You are — the bur - den — of my — gen - er -

C

sales - man — that kept — me mov - ing from state to state —
 my luck? — If that's — my prayer book, Lord, let us pray. —
 a - tion. — I sure — do love you. Let's get that straight. —

F F

— Well, I'm stand - ing on the cor - ner of La -
 — Well, I'm stand - ing on the cor - ner of La -
 — Well, I'm stand - ing on the cor - ner of La -



fa - yette, state of Lou - i - si - an - a, won-d'ring where a
 fa - yette, state of Lou - i - si - an - a, won-d'ring what a
 fa - yette, a - cross the street from the Pub - lic, head - ing down to the

F



cit - y boy_ could go _____ to get a lit - tle con - ver - sa -
 cit - y boy_ could do _____ to get her in a con - ver - sa -
 Lone Star_ Ca - fe. _____ May - be get a lit - tle con - ver - sa -

tion, _____ drink a lit - tle red wine,
 tion, _____ drink a lit - tle red wine,
 tion, _____ drink a lit - tle red wine,

C F

catch a lit - tle bit of those Ca - jun girls... danc - ing to Zy - de - co. —
 dance to the mu - sic of Clif - ton Chen-ier, the King of the Ba - you. —
 stand - ing in the shad - ow of Clif - ton Chen-ier danc - ing the night a - way —

1.2.

A - long - comes a
 Well, that - was your

3.

F C/E F

TRAIN IN THE DISTANCE

WORDS AND MUSIC BY PAUL SIMON

Moderately bright (♩ = $\overline{\text{♩}^3\text{♩}}$)

E♭



D♭/E♭



A♭/E♭



E♭m7



The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a whole note F4. The piano accompaniment is in 4/4 time, starting with a whole note chord E♭, followed by a half note chord D♭/E♭, a quarter note chord A♭/E♭, a half note chord E♭m7, and a whole note chord E♭. The piano accompaniment is marked *mp*.

E♭



D♭/E♭



A♭/E♭



The second system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a whole note F4. The piano accompaniment is in 4/4 time, starting with a whole note chord E♭, followed by a half note chord D♭/E♭, a quarter note chord A♭/E♭, a half note chord E♭m7, and a whole note chord E♭.

E♭m7



E♭



B♭/D

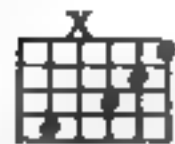


The third system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a whole note F4. The piano accompaniment is in 4/4 time, starting with a whole note chord E♭m7, followed by a half note chord E♭, a quarter note chord B♭/D, a half note chord E♭, and a whole note chord E♭.

She was beau - ti - ful as
Well, e - ven - tu - 'lly the
Now the man ____ and the

The fourth system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a whole note F4. The piano accompaniment is in 4/4 time, starting with a whole note chord E♭m7, followed by a half note chord E♭, a quarter note chord B♭/D, a half note chord E♭, and a whole note chord E♭.

Bbm/Db



C7



Fm7



South - ern skies _____ the night he met her.
 boy and the _____ girl get mar - ried.
 wom - an _____ re - main in con - tact,

She was mar - ried to some -
 Sure e - nough they have a
 let us say it's for the

Bb9



Eb



Bb/D



one.
 son.
 child,

And He was dog - ged - ly de -
 though they both were oc - cu -
 with dis - a - gree - ments a - bout the

Bbm/Db



C7




Fm7



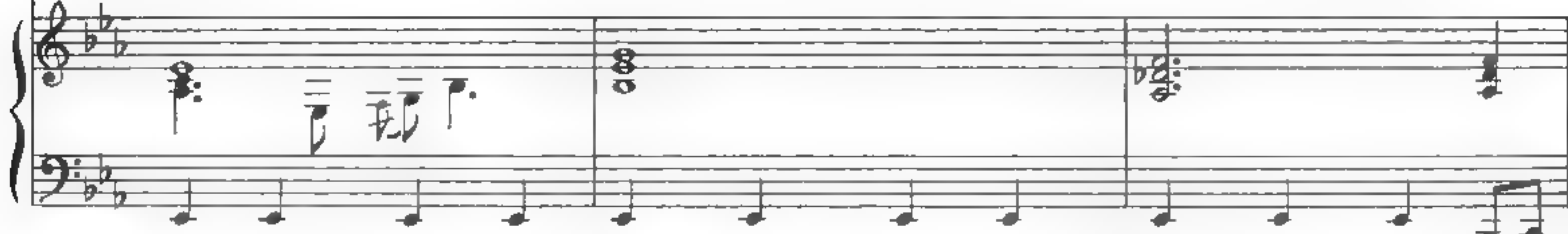
ter - mined that he would get her.
 pied with the child she car - ried,
 mean - ing of a mar - riage con - tract,

He was old, _____ he was young. _____
 dis - a - gree - ments had be -
 con - ver - sa - tions hard and





gun. wild. From time to time he'd tip his heart, —
 And in a while they just fell a - part. —
 But from time to time he makes her laugh, —











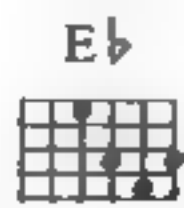


but each time — she with - drew. —
 It was - n't — hard to do. —
 she cooks a — meal or two. —









Ev - 'ry - bod - y loves the sound of a train in the dis - tance. Ev - 'ry - bod - y thinks it's



true. Ev - 'ry - bod - y loves the sound of a train — in the dis - tance.



1. Ebm7 Eb Db/Eb

Ev - 'ry - bod - y thinks__ it's true.

Ab/Eb Ebm7 2. Eb

Ev - 'ry - bod - y thinks__ it's

Db maj9 Cm7

3fr. 3fr.

true. { Two dis - ap - point - ed be - liev - ers,__
What is the point of this sto - ry?__

B^o7 Cm7/Bb A9-5 Ab

4fr. 4fr.

two peo-ple play - ing the game.__
What in - for - ma - tion per-tains?__

Ne - go - ti - a - tions and
The thought that life could be

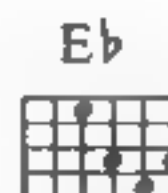
E \flat /GG \flat D \flat /FC \flat 

To Coda

love — songs — are of — ten — mis — tak — en — for one and the same. —
 bet — ter — is wo — ven — in — del — i — bly in — to our hearts —

Coda

D. S. (no repeats) at Coda



— and our brains. —

A \flat /E \flat E \flat m7

(Like a train — in the dis — tance.)

Repeat and fade

E \flat D \flat /E \flat A \flat /E \flat E \flat m7

UNDER AFRICAN SKIES

WORDS AND MUSIC BY PAUL SIMON

Moderately fast (♩ = ♩♩)

Eb Ab Eb/Bb Bb Eb Ab
 4fr. 4fr.

mp

Eb/Bb Bb Eb Ab Eb/Bb Bb
 x 4fr. x

Jo ear - seph's face was
 ear - ly mem - 'ry

(mp)

Eb Ab Eb/Bb Bb Eb Ab
 4fr. 4fr.

black as night. The pale yel - low
 mis - sion mu - sic was ring - ing

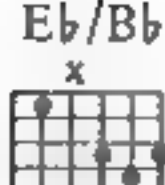

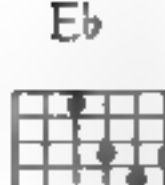

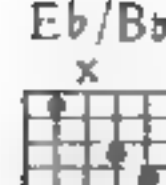
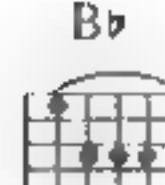
Eb/Bb x Bb Eb Ab 4fr. Eb/Bb x Bb
 moon— shone in his eyes. His
 'round my nurs - er - y door. I said,

Eb Ab 4fr. Eb/Bb x Bb Eb Ab 4fr.
 path was marked child, by the stars in the south-ern hem - i -
 "Take this child, Lord, from Tuc - son, Ar - i - zon -

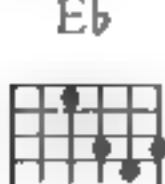

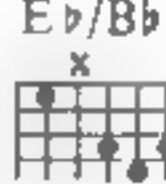



Eb/Bb x Bb Eb Ab 4fr. Eb/Bb x Bb
 sphere, a. Give and he walked to his days un - der Af - ri - can
 a. Give her the wings to fly through har - mo - ny and she won't

Eb Ab To Coda Eb/Bb x Bb Bb Eb Ab 4fr.
 skies. both - er you no more." } This is the sto - ry of how.

mf

we be - gin — to re - mem - ber.

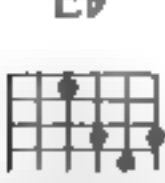





This is the pow - er - ful puls - ing of love — in the vein.








Af - ter the dream of fall - ing and call - ing your

name out, — these are the roots of rhy - thm.

and the roots of rhy-thm re - main.

In Ka - oom - ba oom - ba

oom - ba oh. 'Ka -

Eb Ab Eb/Bb Bb Eb Ab Eb/Bb Bb
 oom - ba oom - ba oom - ba oh. Ka -

Eb Ab Eb/Bb Bb Eb Ab Eb/Bb Bb
 oom - ba oom - ba oom - ba oh.


Eb Ab Eb/Bb Bb Eb Ab Eb/Bb Bb
 D.S. $\frac{3}{4}$ (lyric 1) al Coda

Coda Eb/Bb Bb Eb Ab Eb/Bb Bb
 Repeat and fade

MUSIC BY PAUL SIMON AND FORERE MOTLOHELOA


A5

0 x0




C

D
0



AS
0 x0



It	was	a
It	was	a
	It's	a

A5 C D A5 C D C D

slow day and the sun— was beat - ing on the sol - diers by the side of the road—
 dry wind and it swept— a - cross the des - ert and curled in - to the cir - cle of birth—
 turn-a-round jump-shot, it's ev - 'ry - bod - y jump-start, it's ev - 'ry gen - er - a - tion throws a

C D A5 C D

— There was a bright light, a shat - ter - ing of shop win - dows, the
 And the dead sand was fall - ing on the chil - dren, the
 he - ro up the pop - charts. Med - i - cine is mag - i - cal and mag - i - cal is art. There go the

A5 C D C D C D G

bomb in the ba - by car - riage was wired— to the ra - di - o— These are the days— of mir -
 moth - ers and the fa - thers and the au - to - mat - ic earth. These are the days— of mir -
 boy in the bub - ble and the ba - by with the ba - boon heart.. These are days— of la -

G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0 G x000

dy - ing in a cor - ner of the sky.
 dy - ing in a cor - ner of the sky.
 This is the long dis - tance call.

These are the days... of mir -
 These are the days... of mir -
 The way the cam - er - a fol -

C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 1.2. C 0 0 D 0

a - cle and won - der and don't - cry, ba - by, don't cry, - don't cry. -
 a - cle and won - der and don't - cry, ba - by, don't cry, - don't cry. -
 lows us in slo - mo, the way we look to us all, -

C 0 0 D 0 G x000 C 0 0 D 0

— oh yeah. — The way we look to a dis - tant con - stel - la - tion that's dy -

ing in a cor - ner of the sky. These are the days... of mir -

3

a - cle and won - der and don't - cry, ba - by, don't cry, — don't cry, — don't cry.

Repeat and fade

YOU'RE KIND

WORDS AND MUSIC BY PAUL SIMON

Moderately, with a strong beat (♩ = ♩♩)

Tacet

A6

A9

You're kind, you're so kind, — you

res - cued me when I was blind. —

And you put me on your pil - low, when

I was on the wall; — you're kind, so kind, — so kind. —

And you're

A6 A9 D

good, you're so good;— you in - tro-duced me to your neigh-bor - hood.—

A D A E

Seems like I ain't nev - er had so man - y friends be - fore; that's be - cause you're good, you're so

A Bmaj7 E

good... Why you don't treat me like the oth-er hu-mans do is just a

A7 E Bmaj7

mys - ter - y ——— to me. ——— It gets me ag - i - tat - ed





when I think that you're gon - na love me now in - def - i - nite - ly So good -





bye, good - bye, -- I'm gon - na leave you now and here's the rea-son why: -- I like to






sleep with the win-dow o - pen and you keep the win-dow closed.. So good - bye, -- good -bye, -- good -





bye. -- Oh, -- oh, -- oh, -- oh, --

Sheet music for guitar and voice, featuring guitar chords and vocal lines.

Chords:

- B7
- E7
- B9
- B7
- E7
- B9
- B7
- F#6
- B
- A6
- A9

Vocal Lines:

oh, — oh, — oh, — oh, —

doot doot doot doot doot oh, — oh, —

doo doo — doo doo doo —

doo doo.

D. S. $\frac{3}{4}$ (instrumental) and fade

PIANO/VOCAL/GUITAR

ACE IN THE HOLE
AMERICA
APRIL COME SHE WILL
AT THE ZOO
THE BOXER
THE BOY IN THE BUBBLE
BRIDGE OVER TROUBLED WATER
CECILIA
CLOUDY
CONGRATULATIONS
DIAMONDS ON THE SOLES OF HER SHOES
DUNCAN
EVERYTHING PUT TOGETHER FALLS APART
THE 59TH STREET BRIDGE SONG (FEELIN' GROOVY)
FLOWERS NEVER BEND WITH THE RAINFALL
FOR EMILY, WHENEVER I MAY FIND HER
GONE AT LAST
GRACELAND
A HAZY SHADE OF WINTER
HEARTS AND BONES
HEY, SCHOOLGIRL
HOW THE HEART APPROACHES WHAT IT YEARNs
I AM A ROCK
I KNOW WHAT I KNOW
JONAH
KATHY'S SONG
KEEP THE CUSTOMER SATISFIED
KODACHROME™
THE LATE, GREAT JOHNNY ACE
LATE IN THE EVENING
LOVES ME LIKE A ROCK
MOTHER AND CHILD REUNION
MY LITTLE TOWN
OH, MARION
OLD FRIENDS
ONE MAN'S CEILING IS ANOTHER MAN'S FLOOR
PUNKY'S DILEMMA
RENE AND GEORGETTE MAGRITTE WITH THEIR DOG AFTER THE WAR
RICHARD CORY
ST. JUDY'S COMET
SCARBOROUGH FAIR/CANTICLE
SOME FOLK'S LIVES ROLL EASY
THE SOUND OF SILENCE
STILL CRAZY AFTER ALL THESE YEARS
TAKE ME TO THE MARDI GRAS
THAT WAS YOUR MOTHER
TRAIN IN THE DISTANCE
UNDER AFRICAN SKIES
WEDNESDAY MORNING, 3 AM
YOU'RE KIND